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OF
RĀJAŚEKHARA

EDITED BY
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AND
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Preface to the Third Edition.

The third revised and enlarged edition of the Kāvyamīmāṃsā of the celebrated author Rājaśekhara, published as No. 1 of the Gaekwad's Oriental Series is now presented to the public. The Kāvyamīmāṃsā with which the Gaekwad's Oriental Series was inaugurated in 1916, has proved to be popular with scholars as also with Universities, many of them prescribing the work as a text-book. The first edition was exhausted in 1924, and the second in 1933, and the third is going forward with several new features which, the present editor believes, will enhance its usefulness for scholars and students alike.

The text of the present edition is once more collated with MS. No. 6065 of the Oriental Institute, Baroda, which is a transcript of the original paper MS. preserved in the Wāḍi Pārśvanātha's temple at Pattan. This MS. is marked B. in the previous editions. Quotations from the Kāvyamīmāṃsā in later works have been carefully compared with the text, and this has enabled the present editor to suggest several correct readings of obscure and incorrect words which had crept into the previous editions. Emendations such as these have been added to the text in square brackets.

Another noteworthy feature of this edition, to which attention of readers may be drawn, consists of the elaborate and exhaustive notes on words and passages of the Kāvyamīmāṃsā which have a bearing on the past history and culture of India. It is hoped that with the help of these notes, it will be possible for students to appreciate the remarkable scholarship of Rājaśekhara more fully and more comprehensively.

Among the *apparatus criticus* added to this edition, mention may be made of a list of earlier works which Rājaśekhara utilized as source-books in preparing the Kāvyamīmāṃsā. This has been given in an Appendix to this edition. In another Appendix identifications have been given of 212 geographical names mentioned in the Kāvyamīmāṃsā. Many of these geographical names have been treated in Cunningham's Ancient Geography of India, and the Geographical Dictionary of Ancient and Modern India

by N. L. Dey. These two works form the background of this Appendix and no references have been given while dealing with the identifications proposed therein, unless I had reasons to differ from them.

In preparing this edition, I have received help from various sources, and in this respect, I am particularly indebted to Mahāmahopādhyāya S. Kuppuswami Shastri, Professor of Sanskrit, Presidency College, Madras who has offered numerous suggestions in emending the text; to Dr. B. Bhattacharyya, the Director of the Oriental Institute Baroda, who revised the press copy and proofs of the whole of the English portion; and to Mr. M. A. Joshi of the Oriental Institute who helped in collation and prepared the press copy of the notes and appendices.

Oriental Institute, Baroda,
10th July 1934.

K. S. RAMASWAMI SASTRI.

Preface to the Second Edition.

The text of the Kāvyamīmāṁsā has been based on two MSS. from the Pattan Jain Bhandārs, designated A and B.

A is a palm-leaf MS. belonging to the Bhandār deposited in the Vakhatji's Sheri in Foslia Wāḍā. This is the very MS. mentioned by Dr. Peterson in his 5th Report. The MS. is very correct and reliable, but unfortunately it is incomplete and much injured. It is 13"×13" with 5 lines on a side, and consists of 4-11, 13-25, 29-54 leaves and 8 much injured pieces containing the ends of the 16th and the 17th chapters. The fourth leaf begins with ग्रन्थसीरप्रियार्थम् (second chapter page 4 line 2nd), and the 54th leaf ends with आलेस्य the beginning of the 13th chapter (page 69 line 2). The first of the 8 much injured leaves begins with वरन्मुच्चिपुलोमप्रभृतयः दानवाः (page 88 line 23) and ends with इत्थं देशविभागो मुशमात्रण (page 98 line 8). The MS. seems from its writing (which is Brahmanical and not Jain) to have been copied at about the end of the 13th century A. D. It is numbered only on the left side with numerical figures. This MS., being old and very correct, has been mainly relied upon as far as available.

B is a part of a paper MS. from the Bhandār deposited in the Wāḍi Pārśwanāth's Temple at Pattan. It is a very beautifully-written old Jain paper MS. with numerical signs on the left and letters on the right to show the pagination. It contains two works (1) काव्यमीमांसा—कविरहस्य (leaves 1-31a lines 3) (2) कविरहस्यवृत्ति a commentary on Halāyudha's कविरहस्य (कविगुह्य) by रविधर्मे (31a-lines 4-55). The MS. was written, like most of the MSS. of this very important Bhandār, in the time of Jinabhadra-sūri, the pontiff of the Kharatara Gacchha in Sañvat 1491 (A. D. 1434). The writer's colophon runs as follows:—शुभमस्तु लेखकपाठकयोः । छ । मंगलं महाश्रीः । छ । संवत् १४९१ वैष्णवदि १३ शनौ श्रीखरतरगच्छे श्रीजिनभद्रसूरि-विजयराज्ये भाण्डागरे काव्यमीमांसा लिखितं ॥ छ ॥ श्री । छ । श्रीः । छ । श्रीः । छ । श्रीः । कल्याणमस्तु । छ । श्रीः । छ । श्रीः ।

The portion of Ravidharma's Kavirahasyavṛitti begins:—

ओं नमः सर्वेषाय ॥ पीत्येव श्रुतोऽयानि यस्याः शुद्धान्ति देहिनः ।
 गुणिहंगसमार्कणी तां नमामि सरस्वतीम् ॥
 कविगुर्ह्यं प्रसत्यादिभावगम्यमनेकथा ।
 यस्य येनोपसर्गेण धातोः कविपदं च यत् ॥
 अर्थतः शब्दतो वापि समान्यातृनिबन्धता ।
 तथा हलायुधनेदं कृतं कविरहस्यकम् ॥
 आभासन्ति पदान्यत्र प्रचुराण्यपशन्दवत् ।
 तद्रिपुम् स्वभावेन निबन्धनमपेक्षयते ॥
 ततश्चाका प्रसिद्धार्था व्याख्यातुरुपयोगिनी ।
 सुरघर्वाद्वप्रबोधार्थं कियते रविभ्रमेणा ॥
 गुणान्वितां सुवर्णाल्पां वह्वर्था विपुलां घनाम् ।
 इमामहं न सुष्ठामि शुद्धमीत्युगामि च ॥
 नौरिवेह भवाम्भोधेस्त्तराय सतामियम् ।
 गाढवन्धसमायोगा भियते न जडेट्टा ॥
 विचारयनु तां सन्तः मातगयेण विवरिताः ।
 हलायुधकथास्थाने नूनं नारायणः क्षमः ॥

Ends :—काव्यं हलायुधकृतं कविगुर्ह्यनाम
 इत्यातेह तस्य रविधमेकृताऽस्ति टीका ।
 अभ्यस्य तां यदि वदन्ति वृभा विवादे
 स्पष्टक्रियेतरपर्दविजयं लभन्ते ॥ छ ॥
 अपशब्दाभायाम्भे काव्ये टीका शतानि चतुर्दशानि ।
 रचितानि कविरहस्यं नाम काव्यं समाप्तिः ॥

संवत् १८९१ वर्षे वैद्यास्यगुरुदि । युथे श्रीमद्वरतसगच्छे श्रीजिनभद्रसुरिविजयराज्ये
 भाण्डागारे कविरहस्यं नाम काव्यमिदं लेखितेति । छ । युमं स्वतु कल्याणमस्तु लेखकपाठकूयोः ।
 छ । श्रीः । छ । श्रीः । छ । श्रीः । छ । श्रीः । छ । श्रीः । छ । श्रीः ।

The paper MS. contains the complete text of Kāvyamīmāṃsā-Kavirahasya and is generally correct. As it seems to have been copied from the palm-leaf MS. in the Jesalmere Bhaṇḍār, the copyist has occasionally erred in reading and transcribing the MS.

Besides these, three MSS. of Hemachandra's Kāvyānūśāsana-viveka have been also utilized in the portion borrowed by Hēma-chandra from the Kāvyamīmāṃsā. It may here be noted that a critical edition of Hemachandra's Kāvyānūśāsana with the Viveka is a necessity.

The celebrated Jesalmere Bhaṇḍār also contains an old palm-leaf MS. of this work dated Saṃvat 1216, but it is reported to be

not in a good state of preservation.¹ It is a matter for regret that the valuable treasures of this Bhandār—one of the most important Bhandārs—are not accessible even to Jain Sādhus.

The work of editing from such insufficient materials was somewhat difficult, but we have tried our utmost to make the best of the materials that were available, and have ventured to bring to light this important work of a famous writer in Sanskrit literature.

We have to thank the keepers of both these Bhandārs for lending their MSS. and especially Sheth Vāḍikāl Hirachand, the keeper of the Bhandār of the Wāḍi Pārśwanāth's temple, for putting at our disposal the rarest MSS. of the Bhandār for publication in the *Gauḍkuṇḍ's Oriental Series*. Our hearty thanks are also due to Pravartaka Kāntivijayajī for helping us in procuring the MSS.

1 The late Mr. Dalal, subsequent to the publication of this book, paid a visit to Josalmer and collated the text with this palm-leaf MS. Variant readings have been incorporated in the present edition and this MS. is termed as C. It consists of two works (1) काव्यमीमांसा and (2) विरहस्य comprising 90 and 74 leaves respectively and is 11" x 2" in size. The colophon of काव्यमीमांसा runs as:—‘संवत् १२१६ वर्षे फाल्गुन यदि १ सोमदिने’—B. B.

Introduction to the Third Edition.

A. Rājaśekhara—the Author.

I. His Time.

Many details are given by the author himself regarding the place and period in which he flourished, and in fact, in this respect, he is more prolific than any other Sanskrit dramatist of ancient times. Rājaśekhara wrote not less than four dramas and from these we can gather that he was a teacher of the king Nirbhaya-Mahendrapāla, and was patronized by his son Mahīpāla who ruled over the country of Madhyadeśa with its capital at Kanauj. From the Asni inscription dated Vikrama Sañ. 974=A. D. 917-918 and the Siyodoni inscription (E. I. Vol. I. p. 171) we can ascertain that the two kings Mahendrapāla and his son Mahīpāla of Kanauj belonged to what is known as the Gurjara Pratihāra dynasty. From historical and archaeological evidences, it has been possible to assign the period 890-908 A. D. to Mahendrapāla, and 910-940 A. D. to his son Mahīpāla with certainty. It is thus probable that Rājaśekhara belonged to the courts of these two kings, but the major part of his life was spent in the court of Mahendrapāla who is said to be his disciple in all his plays. Mahīpāla (A. D. 910-940) seems to have maintained Rājaśekhara only in the earlier part of his reign, since the Bālabhārata the only drama to be performed in his presence remains incomplete, and appears to be the last composition of the author. It is thus not unreasonable to assign a period of 880-920 A. D. to Rājaśekhara, the present author.

His connections with Āryakṣemīśvara, the author of the drama Caṇḍakauśika, may be found interesting in this connection. It was supposed that Kṣemīśvara belonged to the court of King Mahīpāla (A. D. 974-1026) of the Pāla dynasty of Bengal.¹ But from the evidences recorded below, it will be found that he belonged to the court of king Mahīpāla of the Gurjara Pratihāra

1 Kṣemīśvara speaks of one Mahīpāla as his patron king in the prelude to the Caṇḍakauśika. This king did not belong to the Pāla dynasty as is sometimes supposed. See R. D. Banerji: Pālas of Bengal, p. 73 and Pāla chronology J. B. O. R. S. XIV pp. 512, 518, 519.

dynasty and was a junior contemporary of Rājaśekhara; and very probably joined the court of king Mahipāla after the death of Rājaśekhara.

There are good reasons to identify the Mahipāla of Kṣemīśvara with the king Mahipāla of the Gurjara Pratihāra dynasty. Kṣemīśvara mentions that Mahipāla defeated Karṇāṭas, and thus followed Candragupta Maurya of old in his foot-steps, who uprooted the Nandas with the lead of Cāṇakya.¹ This, in all probability, alludes to the incidents to which a reference has been made in the Cambay Plates of Govinda IV and the Khajuraho inscription (E. I. Vol. VII, pp. 26-47). From these we learn that the Rāṣṭrakūṭa king Indra III (c. 915-917) defeated king Mahipāla of Kanauj in battle, and that the latter had great difficulties in regaining his throne; he could succeed only through the kind offices of one Chandella king Harṣadeva. Ārya Kṣemīśvara apparently alludes to this victory of his patron king over the Rāṣṭrakūṭas with the help of the Chandella king, and rightly compares this with the victory obtained over the Nandas by Candragupta through the assistance of Cāṇakya.² But it may, however, be noticed that this incident is not alluded to by Rājaśekhara, and this fact makes it probable that the fight with the Rāṣṭrakūṭas took place much later in Mahipāla's reign. On the other hand, Kṣemīśvara who mentions this incident in his drama, in all probability belonged to the court of Mahipāla when Rājaśekhara was either dead or no longer there.

There are further literary evidences in support of the period 880-920 A. D. assigned to Rājaśekhara. Ānandavardhana who flourished in a period between 857-884 A. D. is quoted by Rājaśekhara,³ while Rājaśekhara is quoted by Somadeva,⁴ Sodhala⁵ and Abhinavagupta⁶ who flourished in the later half of the 10th century.

1 यः संश्लिष्ट प्रकृतिगहनामार्थचाणक्यनार्ति जित्वा नन्दान् कुमुमनगरं चन्द्रघुपो जिगाय ।
कर्णाटके भुवसुपगतानन्द तानेव हन्तु दोर्शपांड्यः स पुनरभवच्छामहीपालदेवः ॥

Candakausika, I

2 See J. O. R. Madras, VI, pp. 191-198.

3 See Kāvyamīmāṃsā, p. 16.

4 See Yas'astilakacampū, IV, II, p. 113.

5 See Udayasundari Kathā, VIII.

6 See Abhinavabhāratī, p. 42, G.O.S. ed.

II. His Works.

Rājaśekhara himself informs us in his prelude to the Bālārāmāyaṇa that he composed six works. While replying to his critics who alleged that his drama was abnormally lengthy, he incidentally requests his readers to peruse the six works already composed by him in case there was any virtue in them.¹ From this statement it would appear that Rājaśekhara composed six works already before his Bālārāmāyaṇa was taken up in hand.

Prof. Sten Konow² believes that the Karpūramāñjari was his first composition on the ground that it was staged at the request of his wife Avantisundari, which is rather unusual since all others were performed at the request of his patron kings. This is further strengthened by the fact that it was composed at a time when he had attained the position of a Kavirāja or a prince among poets.³

The Viddhasālabhaūjikā and the Bālārāmāyaṇa must have been composed afterwards when the author gained greater reputation and maturity. The Bālabhārata probably was his last work, since it is found to be incomplete in two acts instead of the usual five or more, and since the Bharatavākyā showing the completion of the drama is absent.

To these four works, we have to add two more, namely, the present work Kāvyamīmāṁsā and the Haravilāsakāvya, the existence of which is borne out through quotations made in later works.⁴

According to his own admission, the Kāvyamīmāṁsā was projected by Rājaśekhara in 18 lengthy Adhikarāṇas each containing several Adhyāyas: but unfortunately, the whole of this work is not found except the first, the Kavirahasya. It will be

१ ब्रूपे यः कोऽसि दोषं महात्मि सुमतिर्सालगमायणेभ्यन्
प्रष्टव्योदयी पर्याप्तिः भूषितिगुणो विलो या न देवता।
यत्प्रस्तु भवन्ति तुभ्यं भव पठनमविर्विष्ट नः पट्प्रवचन्धान्
नेवं चेदानंमास्तां नश्वद्युवदसे जर्जग काव्यकथ्या ॥

Bālārāmāyaṇa 1, 12,

2 Karpūramāñjari, Harvard Oriental Series edi. p. 184.

3 *Ibid.* 1-9.

4 Hemacandra's Kāvyānus'āsana pp. 334-335; Ujjvaladatta II. 28.

rather difficult to declare that Rājaśekhara left both the works *Balabhbāra* and *Kavyamīmāṃsā* unfinished. We would rather have to assume that at least the *Kavyamīmāṃsā* was completed by him, since he refers frequently to the subject matter of subsequent chapters in the earlier portion of the *Kavirahasya*.¹ In that case, the probability that the *Balabhbāra* was his last work, will be great.

If that be so, we are inclined to believe that the *Kavyamīmāṃsā* was composed at a time when his three dramas were already in existence, and this is corroborated by the fact that the *Kavyamīmāṃsā* contains numerous quotations from only two of his Sanskrit dramas, namely the *Balarāmāyaya* and the *Viddhasālabhañjika*.²

The case of the *Haravilāsa*, however, is somewhat different, and we can understand from stray quotations in later works that it was a *Mahākāvya*, and probably, was composed before any of his dramas were written. In this connection it is interesting to note that if an author wants to attain the position of a *Kavirāja*, he has first to pass through the stage of a *Mahākāvi*, or in other words, he has first to write a *Mahākāvya*³ before he is able to handle more sublime themes and thereby attain the position of a *Kavirāja* (see the names of 10 stages of a poet, *infra*, text, p. 19).

From the above, it will be patent that only four works were in existence at the time when his *Balarāmāyaya* was composed, and not six, as mentioned by the author. But since Rājaśekhara mentions six, we are led to assume that at the time of writing, he may have taken into account two of his projected works, namely, the *Kavyamīmāṃsā* and the *Balabhbāra*.

Now, the question arises as to whether Rājaśekhara wrote any other work besides the six already known. The later anthologies do not mention or quote from any other work of Rājaśekhara

1. See *Kavyamīmāṃsā*: p. 3, l. 10. अङ्गकारव्याख्यानस्तु पुरस्तात्। p. 10, l. 5. रीतयस्तिस्तास्तु पुरस्तात्। p. 11, l. 10. सर्वोपरिषद्दिक्षेवद्यामः। etc.

2. The Nāndī verse of the *Balabhbāra* (ऐ मीमन्त्र) may have been taken from the *Kavyamīmāṃsā*, p. 71.

3. शोटन्यतग्रबन्धे प्रवीणः स महाकाव्यः। यत्र तत्र तत्र भाषाविशेषं लेणु लेणु प्रवन्धं तमिरासिंश्च रसे खत्रः स कविराजः। *Kavyamīmāṃsā*, p. 19.

besides the six already referred to.¹ In this connection attention of scholars may be drawn to a statement made by Rājaśekhara at the end of the 17th chapter of the Kāvyamīmāṃsā, to the effect that if more information is needed on the subject of world geography, a reference should be made to his Bhuvanakoṣa.² This has led some to conclude that Rājaśekhara wrote a separate work called the Bhuvanakoṣa besides the six already known.

But this does not seem to be correct. The Bhuvanakoṣa here mentioned is the title of the 19th or the last chapter of the 1st Adhikarāṇa, and this chapter along with the other 17 Adhikarāṇas is entirely lost. If a reference is made to the list of subjects given in the first chapter of the Kavirahasya,³ it will be readily observed that Bhuvanakoṣa is the title of the last chapter of the first Adhikarāṇa which the author names as Kavirahasya.

It may, however, be suggested that the portion of the Kāvya-mīmāṃsā beginning from the 19th chapter of the 1st Adhikarāṇa to the end was never written, and that he did not live to complete his encyclopaedic work. If this position is accepted we may hope to find one day the missing acts of the Bālabhārata from some of the still undiscovered MSS. Libraries, for it is hardly possible that our author would leave two of his works unfinished. It may be possible in modern days, but it was not so at least in ancient days.

B. The Kāvyamīmāṃsā.

I. Significance of the subject matter.

The 7th and the 8th centuries of the Christian era in India was a period of feverish literary activity. In this period stalwarts of literature were busy in writing comprehensive works in order to reduce the different branches of study into a system. This period saw the birth of Uddyotakara, Kumārila and S'aṅkarācārya, the writers, famous for their philosophical and polemical works in Hinduism. While, on the other hand, in the field of Buddhism we

-
1. Many verses quoted in the anthologies may be traced out in his extant dramas and others probably belong to his lost work Haravilāṣa.
 2. इत्थं देशविभागो मुद्रामात्रेण सुन्तिः सुधियाम् । यस्तु जिगीपत्यधिकं पश्यतु मञ्चवनकोशमसौ ॥
 3. देशकालविभागः, मञ्चवनकोशः; इति कविरहस्यं प्रथमधिकरणमित्यादि.

notice the towering figures of Dharmakīrti, S'āntarakṣita and Kamalaśīla. This period was immediately preceding the period in which Rājaśekhara was born and flourished, and it is very unlikely that he would not be influenced by the endeavours of his predecessors in writing a comprehensive work and reduce the Alaṅkāra literature to a system. The time was also not unripe for such an attempt. Round the classical work of Bharata, already had grown a considerable literature which was enriched with the contributions of Bhāmaha, Daṇḍin, Rudraṭa and Ānandavardhana. Such a rich material on the one hand pressing for a comprehensive review, and the comprehensive works of the philosophical systems on the other, must have created an enthusiasm in the mind of Rājaśekhara and actuated him to make an attempt to reduce the Alaṅkāra literature to a system by writing an encyclopaedic work like the present one—the Kāvyamīmāṃsā—which was to treat the different methods of poetics and the schools of literary criticism, with a view to put everything on a thoroughly scientific basis. In doing so, he not only followed in the footsteps of Kautilya and Vātsyāyana, in arranging the subject-matter, but also the great authors of Dharmamīmāṃsā and Brahmanīmāṃsā; and this is evident from the very title of his work, the Kāvyamīmāṃsā. He also ascribes to his Kāvyamīmāṃsā, a divine origin following in the wake of other great systems, and gives for the first time a legendary list of succession of Gurus and disciples, and of the progenitors of the different branches of the science of poetics.

The division of his subject-matter in eighteen branches like the eighteen points of law is not only novel but also interesting and systematic. In this, however, Rājaśekhara was forestalled to a certain extent by Rudraṭa,¹ but nevertheless his classification is much fuller and much more exhaustive. Rudraṭa, for instance, had no knowledge of such branches as Vainodika, Aupaniṣadika, etc. which were Rājaśekhara's own. The Aupaniṣadika chapter occurs also in the Arthaśāstra and the Kāmasūtra, and this may have induced the present author to include a chapter on Aupaniṣadika in his Alaṅkāra work, giving directions to dullards as to how through Mantras and such other mystic means one may attain poetical eminence, when natural gifts are entirely wanting.

1. See *Infra Notes*, pp. 123-124.

Nevertheless marked similarity also is noticeable in the method of treatment here with that of Kautilya and Vātsyāyana. For instance, the full list of subjects, treated of in the Arthaśāstra and the Kāmasūtra, appears at the end of the first chapter and here, likewise it is given at the end of the first chapter Sāstra-saṅgraha. It is a matter of regret, however, that all MSS. of the text do not contain the full list of subjects treated in all the eighteen Adhikaraṇas; instead, we find the list complete only for the first Adhikarāṇa or Kavirahasya with the significant remark इत्यादि at the end.

Since the whole work in eighteen Adhikaraṇas is not found, it is very difficult to understand the working of the author's mind in the commencement of the Kāvyamīmāṁsa; but from the imperfect materials thus at our command, it can be asserted, somewhat hesitatingly, that the first three Adhyāyas or chapters of the first Adhikarāṇa are intended by the author to serve as a general introduction to the whole work of the Kāvyamīmāṁsa in eighteen Adhikaraṇas. The first Adhikarāṇa or the Kavirahasya under the circumstances begins from the fourth Adhyāya.

In the first of the three Adhyāyas, the author treats of the origin of the science of poetics, and gives a comprehensive list of subjects included therein. In the second Adhyāya, he makes an attempt to determine the exact position of the science of poetics in relation to the Vedas and post-Vedic literature, and declares that the science dealt with by him should be regarded as the seventh Vedāṅga and the fifteenth Vidyāsthāna. It is well known that the Vedāṅgas in Sanskrit literature are six in number, and the number of sciences has been fixed at fourteen, and in none of these lists the science of poetics is included. In support of his contention, Rājaśekhara goes on to say that the science of poetics has the function of correctly interpreting the Vedic texts, and thus serves the purpose of an auxilliary to the Vedas in the same way as the other Vedāṅgas. He further asserts that the function of the fourteen Vidyāsthānas, is to impart the knowledge of the Dharma and Artha, and since from the science of poetics or Kāvyavidyā the same result is obtained, it should also be regarded as one of the Vidyāsthānas, and should not be distinguished from the other fourteen sciences.

Rājaśekhara goes a step further and declares that the science of poetics leads the way to emancipation or Mokṣa, and as such its status is not different from the six systems of philosophy. In the third or the last Adhyāya of the introduction, Rājaśekhara shows how emancipation can be obtained by poets and how they can experience immense bliss and freedom from worldly troubles, through the correct understanding of the Sāhityavidyā and Kāvyapuruṣa, which are primarily designed for the emancipation of man. The systems of philosophy advocate the real knowledge of Dharma or Brahman as means of obtaining salvation; even so, the correct knowledge of Kāvyapuruṣa, the son of Brahman and Sarasvatī, leads to the realisation of Brahman and the consequential emancipation from the chain of existence.

To return to the subject matter, the third chapter treats of the origin of the Kāvyapuruṣa, his connection with Kavi, Vālmīki and Vyāsa, his marriage with Sāhityavidyā, his wanderings with her throughout India, the creation of Vṛttis, Pravṛttis and Ritis at different places and the resolve of the couple to reside permanently in the minds of poets. While concluding the chapter, the author declares that those poets who become immortal by virtue of their compositions enjoy eternal bliss in heaven in a divine form; and those who can realise the Kāvyapuruṣa, obtain emancipation both here and hereafter.¹

As has been said already, the subject-matter of the first Adhikarāṇa or the Kavirahasya commences from the fourth chapter and may be sub-divided under three broad heads: (1) the equipments necessary for a poet, (2) the rules to be observed by him, (3) and the methods harmful to him. The first subject is treated of in six chapters (4–9) where such topics as Padavākyaviveka, Pāṭhapratiṣṭhā, Kāvyārthayoni, and Arthavyāpti are dealt with.

The second subject as stated above is covered by the tenth chapter which is one of the most interesting chapters of the Kavirahasya. This chapter commences with the remark² that

1. Cf. तयोश्च कविलोकस्वर्गसर्गं तमकल्पयेताभ् । यत्र काव्यमयेन शरणेण मर्त्यमधिवसन्तो द्रिघ्येन देहेन कवय आकल्पं मोदन्ते ।

तयेष काव्यपुरुषः पुरा सृष्टः स्वयंभुवा । एवं विभज्य जानानः प्रेत्य चैह च नन्दति ॥ p. 10.

2. Cf. इत्थंकारं धनैरथैर्युत्पन्नमनसः कवेः । दुर्मेऽपि भवेन्मार्गे कुणिठता न सरस्ती ॥
गृहीतविद्योपविदः काव्यमित्यावै प्रथते । p. 49.

when a poet is armed with all the equipments necessary as pointed out previously, he may commence to write and while doing so, observe certain rules of discipline. Thereafter, in the same chapter the routine to be followed by a poet for all the twenty four hours is given along with certain secret hints, which may be found very instructive. Among others, this chapter lays down that (i) a poet should not read his composition to others so long as it is in an incomplete stage; (ii) he should not be vain on account of his good composition; (iii) he should obtain the opinion of his superiors on his own composition before publication; (iv) he should not create an enmity with imposturous poets (v) and he should prepare several transcripts of his composition as soon as final touches had been given.

At the end, the author lays down special rules to be observed by a king when he himself happens to be either a poet or a patron of the men of letters.

The third subject is dealt with in eight chapters (11–18) where the author enumerates various methods considered to be definitely injurious to the reputation of a poet, and gives copious instances to illustrate his view-point. This part deals with plagiarism, conventions of ancient poets, Indian geography and the geography of the world, ancient methods of description of incidents, places and men, computation of time, and seasonal changes. While concluding, the author reminds his readers that the methods adopted by ancient writers are the best and should be adhered to, while modern methods which run counter to the usage established by the ancients¹ should be abandoned. How immensely helpful these hints are, can be realized only too well by one who can detect the unruly tendencies in modern literature in the extreme pursuit of the phantom of realistic art !

II. Historical Data.

As has been shown already, the contributions of the Kāvya-mīmāṃsā to the elucidation of the cultural history of India, are many and varied. No less important are its contributions to the political history of Mediæval India. While illustrating the

1. *Cf.* देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य । तत्र तथा बन्धीयात्कविबद्धमिह प्रमाणं नः॥ p. 111.
अनुरसन्धानशृङ्खस्य भूपणं दूषणायते । सावधानस्य च कवेदूषणं भूषणायते॥ p. 112.

different topics of the Kāvyamīmāṃsā, Rājaśekhara cites examples and verses from earlier works, which throw a flood of light on the problems of political history. And, here, it is proposed to give a few examples which definitely show that the Kāvyamīmāṃsā is able to help historical studies.

The verse दत्वा रुद्धगतिः etc. occurs on p. 47 of this work, and this is given manifestly as an example of Muktaka or a detached verse. But the verse alludes to a very important historical fact. On information obtained from this verse and other sources such as the fragments of the Devīcandragupta¹ of Viśākhadatta, the Sañjan Copper-plates of Amoghavarṣa² I, (A. D. 873), Bāṇa's Harśacarita,³ S'ringāraprakāśa⁴ of Bhoja, the Cambay plate of Govinda⁵ IV, the Nātyadarpaṇa of Rāmacandra and Guṇacandra,⁶ scholars have come to certain conclusions regarding the history of the Gupta period, and these may be summarised as follows. There was a king called Rāmagupta who succeeded his father Samudragupta and preceded his brother Candragupta II, and ruled for a short time. Dhruvadevī was the queen of Rāmagupta originally. This king encountered a certain Khasa or S'aka king in the Himālayas and was defeated. He saved himself and his kingdom by entering into an ignominious treaty with the victor. According to the terms of the treaty he was to surrender his queen Dhruvadevī to the Khasa or S'aka king in return for the liberty of himself and his kingdom. The humiliating treaty enraged his brother Candragupta, who, disguised himself as Queen Dhruvadevī, went to the enemies' camp at Alipura and killed the Khasa or S'aka king. On his return, he killed his brother Rāmagupta also and married his widowed queen Dhruvadevī.

There is a general agreement amongst scholars regarding the historical facts just mentioned, but on certain details there still rages a great controversy. The controversy centres round the

1. Portions from this drama are found quoted in the S'ringāraprakāśa and the Nātyadarpaṇa (G. O. S. edi.).

2. E. I. Vol. XVIII p. 248.

3. अरि(लि)पुरे च परकलत्रकामुकं कामिनीयेषुपूस्तश्चन्द्रगुप्तः शकपतिमशान्तयत् ।

4. खीवेपिनिहृतश्चन्द्रगुप्तः शत्रोः रकन्धावारं अर्थित्वुरे शकपतिवथायागमन् ।

5. E. I. Vol. VII. p. 36.

6. G. O. S. edi.

name of Khasādhipati or S'akādhipati, his identity and the identification of his capital Alipura, the author of the verse in question, and the king to whom it is addressed.

The verse in question makes it clear that the engagement between the Gupta and Khasa kings took place in the Himālayan region, and thus it can be said that Alipura, the capital of the Khasa or S'aka king, was situated somewhere in the Himālayas.

Moreover, according to Rājaśekhara's version the victor is called the Khasādhipati, and the Gupta king is named as S'arma-gupta or Senagupta instead of S'akādhipati and Rāmagupta obtained from sources other than the Kāvyamīmāṁsā.

There seems to be an agreement at least on one point, namely, that the S'aka or Khasa king referred to in the passage in question, should represent a Kushāṇa king of the Punjab but not a S'aka Satrap of either Malwa or Mathura. But in this connection, attention of scholars is required to be invited to the form Khasādhipati as recorded in the Kāvyamīmāṁsā. This particular word means a king of the Khasas or the Khasa tribes the existence of which is made well-known by the Rājatarāṅgiṇī of Kalhaṇa. Sir Aurel Stein located the tribe in the widely distributed regions of the western Himālayas flanking the boundaries of Kashmir with their capital at Rajapuri also known as Khasālaya or Khasāli. The Khasas before the fifth century A. D. became very powerful and seized the kingdom of Kashmir and ruled over it.¹ Is it not possible to identify this Alipura with Khasāli, the capital of the Khasas?

Let us now discuss the question regarding the identity of the person to whom the verse in question is addressed. Various scholars have advanced different opinions, and let us examine them in detail and make an attempt to discover whether any finality can be reached. A clue to this vexed question is, however, supplied by the verse itself in its fourth line: गीयन्ते तव कार्तिकेयनगरस्त्रीणां गाँः कीर्तयः ।

In interpreting this line Prof. Altekar² has fallen into the regrettable error of taking the word Kārttikeya in the vocative and in assuming that the verse is addressed to Kārttikeya who is obviously the Kumāragupta I of the Gupta dynasty.

1. M. A. Stein, Rājatarāṅgiṇī translation, Vol. I, 317.

2. J. B. O. R. S. Vol. xiv, p. 223.

Mr. K. P. Jayaswal disagrees¹ with the above and points out that the word Kārttikeya goes with the word *Nagara*, and adds that “no poet would have mentioned so irreverently about Kumāragupta’s own mother to him.”

Against this, it may be pointed out that the verse does not show any irreverence on the part of the poet whose business obviously is to eulogise his patron king Kumāragupta or Skandagupta of the Gupta dynasty. For, the weakness of Rāmagupta was already made known by Candragupta, also by Dhruvadevī who discarded her worthless husband and married his brother. Moreover, the descendants of the Gupta dynasty out of disrespect for Rāmagupta never mentioned him in the inscriptions as one of their ancestors. Dr. D. R. Bhandarkar who discussed the question later on,² is disposed to agree with Mr. Jayaswal in considering the word Kārttikeyanagara as the name of a town, and identified it with the ancient village of Vaijanātha in Almora District U. P. on the authority of the Pāṇḍukeśvara copper plate and the Tālęśvara charters.³ Dr. Bhandarkar believes, however, that the verse is addressed to Candragupta, though he is not named expressly therein.

If this position is accepted, Mr. Jayaswal’s objection of showing irreverence to Kumāragupta’s mother or Dhruvadevī is set at rest. Prof. V. V. Mirashi,⁴ however, remarks that the view held by Dr. Bhandarkar is hardly convincing, because the verse quoted here is a Muktaka or a detached stanza which should not only be complete in itself but also contain the name of the king addressed to. He, thus, commits the same mistake as Prof. Altekar, and takes the word Kārttikeya in the vocative, but advances the new theory that the word stands for the king Mahipāla of the Gurjara Pratihāra dynasty, the patron of Rājaśekhara. In support of this, he further adds that Kṣemīśvara in the Bharatavākyā of his drama Caṇḍakauśika similarly calls his patron Mahipala as

1. J. B. O. R. S. Vol. XVIII. p. 20.

2. Malaviya Commemoration Volume. p. 194.

3. I. A. XXV. 178, and E. I. Vol. XIII. pp. 115-118.

4. I. A. 1932, p. 201.

Kārttikeya.¹ According to him the verse, in question, was either Rājaśekhara's own or a composition of one of his contemporaries in the court of the king Mahipāla which he inserted in his Kāvyamīmāṃsā.

Against Prof. Mirashi's theory, it may be pointed out that if the word *Kārttikeya* is taken out, the word *Nagarastrīṇām* will have to be taken as a separate and independent word. No poet, howsoever dull, would ever think of saying that the fame of a king was sung by women of the town and afterwards would leave the name of the particular town undisclosed. Nor does it seem reasonable to suppose the poet to be so particular as to exclude the village-women from participating in the praising or singing campaign, by specially naming the women of the town. It is not also possible to suppose that it is the women of the towns who took part in singing eulogies, while the village-women refrained from doing so! The expression श्रीणि गृणः is sufficient to include all women, both of towns and villages, and why should it be necessary to qualify श्रीणि with the word नगर which reduces the value of the eulogy?

It is not also correct to assume that the Muktaka verse which should be complete in itself should *also* contain the name of the person to whom the Muktaka is addressed. On the same page 47, there are five other examples of Muktaka verse, and in none of these there is any mention of the name of the person addressed to.

Under the circumstances we can only confirm the view of Messrs. Jayaswal and Bhandarkar both of whom rightly take Kārttikeyanagara as one word and identify it with the place where Rāmagupta first sustained a defeat, and later, the Khasa king was killed by Candragupta II in whose praise the verse in question is composed. Accordingly, the last lines of the verse, in question, may be translated thus:

“Your fame is sung today by the women of the Karttikeya-nagara in the same Himalayas which is resonant with the singing of the Kinnaras living in the hollows of spacious caves.”

1. वेनांश्चित्य प्रयोगं वनपुलकभूता नाटकस्यास हप्तात्
वस्त्रालङ्घारहेष्टां प्रतिदिनमकृत्या राशयः सम्प्रदत्ताः ।
तस्य क्षत्रप्रयत्ने: भ्रमतु जगदिन्द्रं कार्तिकेयस्य कीर्तिः
पारे श्वराख्यसिन्ध्यारपि कवियशसा सार्थमध्येसरेण ॥

From the foregoing discussion, it is easy to discover that the verse in question is addressed to Candragupta Vikramāditya by a contemporary poet, and is quoted by Rājaśekhara in his Kāvyamīmāṃsā.

The second marriage of Dhruvadevī with Candragupta is also to be taken as a settled historical fact, on the authority of the Sañjan¹ copper plate of Amoghavarṣa I and the Cambay² plate of Govinda IV.

Two more verses are quoted by Rājaśekhara on pp. 60-61 of the Kāvyamīmāṃsā, which throw a flood of light on the vexed question of the date of Kālidāsa. The verses in question record a conversation between a king and his messenger. Identical verses are subsequently quoted by Bhoja in his Śringāraprakāśa with the remark that here the king represents Vikramāditya and the messenger, Kālidāsa.³ The verses in question refer to a message, conveyed by Kālidāsa from the king of Kuntala to Vikramāditya who approves of the request made by the Kuntala king. Tradition ascribes to Kālidāsa a work called the Kuntaleśvaradautya, and as the subject-matter of the verses quoted here relates to the diplomatic communications of the king of Kuntala, it is not unreasonable to suppose that the verses belonged to the now lost work Kuntaleśvaradautya of Kālidāsa. A verse from the same work quoted in the Aucityavicāracarca by Kṣemendra refers to the fact that Kālidāsa as an envoy of Vikramāditya was not respected in the court of the Kuntala king who made him sit on the ground and did not offer a seat.⁴ It thus transpires that Kālidāsa was sent as an envoy to the court of the Kuntala king Pṛthvisena Vākāṭaka, a subordinate of the Gupta kings, by Candragupta II Vikramāditya and that on account of Kālidāsa's mediation friendly relations were established between the two royal houses. This embassy further helps us in fixing a suitable date for Kālidāsa, and once for all ends the controversy regarding his time, raging

1. हत्वा आतरमेव राज्यमहरहेवी च दीनस्तथा लक्षं कोटिमलेखयक्तिल कलौ द्रावा म गुप्तान्वयः ॥

E. I. Vol. XVIII. p. 248

2. सामर्थ्ये सति निन्दिता प्रविहिता नैवाग्रजे क्रूरता बन्धुस्त्रोगमनारिभिः कुचरित्तरावर्जितं नायशः । शैचाशौन्पराद्युखं न च भिया पैशाच्यमङ्गाकृतं लागेनासमसाहसैश्च भुवने यः साहसाङ्गोऽभवत् ॥

E. I. Vol. VII. p. 36.

3. See. *infra.* Notes. p. 215.

4. Ibid.

for the last fifty years or more, in which celebrated scholars have taken part. Kālidāsa must be a contemporary of Candragupta Vikramāditya and the Vākāṭaka Pr̥thvīsena, and thus he should be assigned a period corresponding to the last quarter of the fourth century A. D.¹

While mentioning the four boundaries of the city of Kanauj, the capital of his patron kings Mahendrapāla and Mahipāla, Rājaśekhara clears up several topographical problems connected with the city, and helps us in identifying certain well-known names of places, identifications of which were open to doubt for a long time. On page 94 he mentions four places: Vāmanasvāmi, Gādhipura, Kālapriya and Brahmaśilā, and all of them seem to be situated in the four directions of the city of Kanauj. Thus, we can understand that these four well-known places in literature were the suburbs of the city of Kanauj. For further details the attention of readers is invited to the page 243, of the explanatory notes appended to this edition.

III. The Geography of Bhāratavarṣa.

Rājaśekhara's fondness for geography is borne out by the numerous references to geographical names mentioned in his works, and the ancient notions regarding world geography find a lucid expression in these productions. He gives geographical references in abundance, particularly in two works, namely, the Bālārāmāyāṇa and the Kāvyamimāṃsā. In the former work, while staging the Sītāsvayamvara, a short drama supposed to be a composition of the sage Bharata, and while describing the aerial flight of Rāma to Ayodhyā from Laṅkā, he mentions a large number of places in succession, and these references enable us to fix their location with a fair degree of exactitude.

In the 17th chapter of the Kāvyamimāṃsā, the author gives by far the most prolific geographical information regarding the divisions of the world, and the details of the Bhāratavarṣa, and this represents the expert knowledge of geography as prevalent in his time. The earth, he says, is divided into seven great islands encircled by seven oceans. Among these the Jambūdvīpa is

1. For further information on the date of Kālidāsa and his connections with Vākāṭaka kings, see my Paper entitled "King Pravarasena and Kālidāsa" in the Proceedings of the Seventh All-India Oriental Conference, 1933.

situated in the centre and its chief mountain is Mahāmeru. The Mahāmeru, again, is surrounded by the country called the Ilāvṛtavarṣa. The third country to the south of the Mahāmeru is called the Bhāratavarṣa.

The Bhāratavarṣa is divided into nine parts, and the Kumāridvīpa, one among them, corresponds with the present India from Cape Comorin to the Himālayas. This country is also known as the Cakravartikṣettra. One who holds sway over the whole country is called a Cakravartin, while the king who is able to conquer all the nine parts of the Bhāratavarṣa is called a Saṁrāṭ.

The author mentions the seven Kulaparvatas of the Kumāridvīpa, and says that the Āryāvarta is a part of this Dvīpa. Kumāridvīpa is again subdivided into five parts with Madhyadeśa in the middle, and four other countries in the four directions of the middle country, which according to him is bounded by the Prayāga, the Vindhya range, the Vinaśana and the Himālayas. He places the other four countries as follows: from Benares in the east, from Māhiśmatī in the south, from Devasabhā in the west and from Pr̥thūdaka in the north, all extending to the extreme limits of India.

In the same chapter Rājaśekhara gives innumerable details regarding the countries, rivers, mountains and the agricultural products of all the five divisions of the Kumāridvīpa. These geographical names have been collected together in an appendix in which an endeavour has been made to identify the places mentioned by him, as far as practicable, since it has now become difficult to trace the old sites. It is noteworthy, however, that Rājaśekhara includes such countries as Arabia, Persia and Afghanistan in the northern India, and distinguishes Siṁhala from Laṅkā. Moreover, he includes in his list many new names not known to the Purāṇas, or the Rāmāyaṇa and the Mahābhārata, or even to the Greek or Arabic historians and the Chinese travellers, as will be seen from the appendix already referred to.

Introduction to the First Edition.

The author of this first work in the *Gaekwād's Oriental Series*, now presented before the public, is Rājaśekhara, the well-known author of the four dramas, Bālārāmāyaṇa, Bālabhārata, Viddha-sālabhañjikā and Karpūrāmañjari.

Rājas'ekhara's Ancestry. Rājaśekhara calls himself in the Kāvyamīmāṃsā as Yāyāvaraṇya¹ (born in the Yāyāvara family). He seems to have been better known as Yāyāvara to his successors. Dhanapāla in the introductory verses to his Tilakamañjari refers to him as Yāyāvara Kavi.² The author of the Udayasundarī refers to him simply as Yāyāvara³ and praises him for his dramatrical skill.

1 यायावर्णयः सङ्कृष्ट्य मुनीनां मनविस्तरम् । p. 2. l. 11.
“पञ्चमी माहित्यविश्वा” इति यायावर्णयः । p. 4. l. 14.

2 समाधिगुणालिन्यः प्रमन्नपरिपक्विमाः ।
यायावरक्येवाचो मुनीनामिव वृत्तयः ॥ Tilakamañjari 33.

3 यायावरः प्राज्ञवगो गुणांश्चरात्रसितः भूरिसमात्रवर्णः ।
गृत्यन्त्युदारं भणिते रमस्या नटीव यन्मीहरमा पदश्रीः ॥

Udayasundarī 8th Uc'he'hhvāsa.

This Udayasundarī is a Champūkathā composed by Sotṭala, a Vālabha Kāyastha of Lāṭades'a, in emulation of Bāṇa's Harshacharita, about Sanivat 1050, in the reign of Vatsarāja and under the patronage of king Mummuṭuirāja of Koikāja. The author has, over and above his own caste and lineage, given about 25 verses in praise of old poets. It will be instructing to quote these verses; such verses are rare in Sanskrit literature.

लक्षीभुजो भुवि सभापनयः क नाम सन्तीह सम्प्रति गुणध्वनुरागवन्तः ।
ये हि प्रलीनखलरोलभाराः सुखेन शृणन्ति संसदि कवीन्द्रसुभापितानि ॥
श्रीविक्रमो नृपतिरत्र पतिः सभानामासीत्स कोडप्यसदृशः कविमित्रनामा ।
यो वार्थमात्रमुदितः कृतिनां गृहेषु दत्त्वा चकार करटीन्दुघटान्धकारम् ॥
हाले गते गुणिनि शोकभराद्भुवुरुच्छन्नवाच्ययजटाः कृतिनस्तथाऽभी ।
यत्तस्य नाम नृपतेरनिशं सरन्तो हेत्यक्षरं प्रथममेव परं विदन्ति ॥
श्रीहर्ष इत्यवनिवर्तिषु पार्थिवेनु नास्त्रैव केवलमजायत वस्तुतस्तु ।
शीर्षं एष निजसंसदि येन राजा सम्पूजितः कनककोटिशतेन बाणः ॥
सृष्टं तदत्र युवराजनरेश्वरेण यदुष्करं किमपि येन गिरः श्रियश्च ।
प्रत्यायनं स्फुटमकारि निजे कवीन्द्रमेकामने समुपवेशयताऽभिनन्दम् ॥

Some particulars about the ancestry of the author can be gathered from his dramas. He is very proud of his family and his literary

देव्याः सरोजदलधामनि हंसपृष्ठे लीलायितं चरणयोद्दितयेन यस्याः ।
सा किं रमामिषनिपाण्णविलोचनेषु चिलाविषेषु दं करोति ॥
योऽप्यस्ति लोकतिलकः क्षितिपैषु कथितं कृती स्वयमसावनुपासितोऽपि ।
निर्मध्य पत्ररथनाथ इव द्विजिहान् क्षिप्तामृतं नभसि नेष्यति काव्यकुम्भम् ॥
ये नाम केचिदमुना कवितारसेन व्यामादयः कृतयियो भुवनेषु सिङ्गाः ।
तेषामुपासितपदाः कवयः किमन्यदासाद्यन्ति परमत्र सुवर्णसिङ्गम् ॥
वामस्य हर्षचरिते निदित्तामुदीक्ष्य शक्ति न केऽत्र कवितास्त्रमदं त्यजन्ति ।
मान्यं न कस्य च कवैरिह कालिदामवाचां रसेन रसिनस्य भवत्यवृथ्यम् ॥

| Uchchihhvāsa.

आमीदसीमग्नुरितोरुधामा वाल्मीकिरप्रणयनमो मुनीनाम् ।
निर्वाणमार्गेकमहाध्वगोऽपि स्मर्पकितः कापि न यो रजोभिः ॥
ब्रार्घ्यनिवासानुमितः म साक्षाद् व ख्यं भूरिति कीर्तिं यः ।
कोऽन्यः क्रमम्बापितवर्णमारां मृष्टि कृती काव्यगर्थी नकार ॥
चन्द्रोविचित्रैर्निहिनैः क्रमेण पदैः समन्तान्मसुर्णाङ्गतोऽनः ।
निर्पेत्यते वर्णमहाट्यपु यम्येष दिव्यैरपि काव्यमार्गः ॥
वंशः कवीनामुदियाय तस्मान्मध्दी धृतो भूमिभूतां गणेन ।
अन्दिद्वितेऽपि त्रिदशप्रतोर्धा वाणीयुणः रफूजति कोऽपि यत्र ॥
यमित्रभूद्यभवतः कवीनां व्यासो मुनिर्थस्य गुणेविजेतुः ।
ध्वज्ञच्छटेवोन्नतमो मवंशमालभिना वल्गाति भारते गीः ॥
कविर्गुणाढ्यः म न येन सृष्टा बृहत्याथा प्रीतिकरी जनानाम् ।
या संविधानेषु सुसन्धिवर्धे निर्पीड्यमानेव रसं प्रसृते ॥
म कश्चिदालेख्यकरः कवित्वे प्रसिद्धनामा भुवि भर्तुमेष्ठः ।
रसपूर्वेऽपि स्फुरति प्रकामं वर्णेषु यस्योज्ज्वलता तथैव ॥
रुयातः कृती मोऽपि च कालिदासः शुद्धा मुधासादुमती च यस्य ।
वाणीमिषाच्छण्डमरीचिगोत्रसिन्धोः परं पारमवाप कीर्तिः ॥
ब्राणः कवीनामिह चक्रवर्ती चकास्ति यस्योज्ज्वलवर्णशोभम् ।
एकातपत्रं भुवि पृष्पभूतिवंशाश्रयं हर्षनरित्रमेव ॥
मान्यो जगत्यां भवत्तुरितार्थः सारस्वते वर्तमनि सार्वेवाहः ।
वाचं पताकामित यस्य इद्वा जनः कवीनामनुष्टुपेति ॥
सामन्तजन्मापि कवीश्वराणां महत्तमो वाक्पतिराजसूरिः ।
यश्छाययाप्यन्यमपीड्यन्तस्त्रिपादद्यत्यर्थमनन्यदुष्टम् ॥
वन्धः स विद्वानभिनन्दनामा विश्रम्भपात्रं च वन्नोधिदेव्याः ।
समर्पिता यस्य खलु खकीयकोशाधिकारेषु सुवर्णमुद्रा ॥
आयावरः प्राशवरो गुणांशराशंसितः सूरिसमाजवर्णः ।
नृत्यत्युदारं भणिते गुणस्था नटीव यस्योदरसा पदश्रीः ॥
बभूत्वरन्येऽपि कुमारदासभासादयो हन्त कवीन्दवस्ते ।
यदीयगोभिः कृतिनां द्रवन्ति चेतांसि चन्द्रोपलनिर्मलानि ॥
तस्मिन्सुवंशे कविमौक्तिकानामुत्पत्तिभूमौ कविदेवदेशे ।
किञ्चित्कविः सोहृष्ट इत्यातनिष्पत्तिरासीज्जलविन्दुरेव ॥
यो वत्सराजेन वरेण राजां लाटावनीमण्डलनायकेन ।
सुक्षमादृढस्तोकगुणात्रितोऽपि मित्रीकृतो भानुमतेव पद्मः ॥

forefathers.¹ Akālajalada his great-grandfather was famous for his poetical gems.² His verses were plagiarized by Kādambarīrāma in his drama.³ Surānanda, Tarala and Kavirāja also belonged to this family. Surānanda seems to have been famous at the court of Chedi.⁴ It appears from his opinion quoted in the Kāvya-mīmāṃsā that he had written some work on poetics.⁵ Tarala was also a poet of some eminence. Nothing is known about Kavirāja. Rājaśekhara's father Durduka or Duhika was a great minister (Mahāmantri), and his mother's name was Sīlavatī.

Rājas'ekhara's caste. We have seen that Rājaśekhara belonged to the Yāyāvara family, but it is not clear whether he was a Brāhmaṇa or a Kshatriya. His position as the Upādhyāya of King Mahendrapāla speaks in favour of his being a Brāhmaṇa; while the name Rājaśekhara and the fact that his wife was of the Chahuāṇa⁶ family may lead one to think that he was a Kshatriya.

Rājas'ekhara not a Sectarian. As the author of the Haravilāsa, Rājaśekhara might be regarded to have been a staunch S'aiva, but from the quotations in the Kāvya-mīmāṃsā⁷ in praise of Vishṇu, it seems that he was not a sectarian. On the other hand, from the Mañgala verse of the Haravilāsa, it is clear that he believed

जडेन तेनोदयसुन्दरीति कथा दुरालोकिनि काव्यमार्गे ।
सारस्वतालोकलैकवृष्टा सृष्टा कविमन्यमनोरथेन ॥
सा चात्र देवीभवने निष्ठृतशापातिना बाणकवीश्वरेण ।
कविश्रमोद्भूतकृपेण सम्यक् श्रुता धृता हृषभिनन्दिता च ॥
वार्गीश्वरं हन्त भजेऽभिनन्दमर्थेश्वरं वाकपतिराजमीढे ।
रसेश्वरं सौमि च कालिदासं बाणं तु सर्वेश्वरमानतोऽस्मि ॥ 8th Uchchhvāsa.

1 स मूर्तीं यत्रासीदुणगण इवाकालजलदः सुरानन्दः सोऽपि श्रवणपुटपेयेन वचसा ।
न चान्ये गण्यन्ते तरलकविराजप्रभृतयो महाभागस्तस्मिन्नयमजनि यायाबरकुले ॥

Bālarāmāyaṇa I, 13.

2 अकालजलदेन्तोः सा हृथा वचनचन्द्रिका । नित्यं कविचकोरैर्या पीयते न च हीयते ॥

Rājas'ekhara quoted in the Sūktimuktāvali.

3 अकालजलदइलोकैश्चित्रमात्मकृतैरिच । जातः कादम्बरीरामो नाटके प्रवरः कविः ॥ Ibid.

4 नदीनां मेकलसुता नृपाणां रणविग्रहः । कवीनां च सुरानन्दश्चेदिमण्डलमण्डनम् ॥ Ibid.

5 यायावरकुलश्रेणोर्हारयषेश्व मण्डनम् । सुवर्णवर्णरुचिरस्तरलस्तरलो यथा ॥ Ibid.

6 चाहुआणकुलमोलिमालिआ राअसेहरकहन्दगेहिणी ।

भृत्यो कहमवन्दिसुन्दरी सा पउञ्चयिदुमेभयिच्छ ॥

Karp. 1, 11.

7 pp. 42, 43.

in the unity of the three godheads. It appears from the ¹Yaśastilaka Champū of Somadeva that in Rājaśekhara's works honour was done even to Jinās when occasion arose.

His wife an accomplished lady. Rājaśekhara quotes thrice² in the Kāvyamīmāṃsā the opinion of his wife Avantisundarī. It would thus appear that she had composed some work on rhetorics. The Karpūramāñjari was also first acted at her desire.

Rājas'ekhara's date. It is understood from the prologues of Rājaśekhara's dramas that he was the Upādhyāya of Mahēndrapāla, king of Kanouj, and was also patronized by his son and successor Mahipāla. The Siydoni inscription tells us that king Mahēndrapāla was reigning in 903 and 907 A. D. and Mahipāla in 917 A. D. (Epigraphia Indica Vol. I, p. 171). Independent of his references to king Mahēndrapāla of Kanouj in his works, we can fix his date from other sources too. He quotes in the Kāvyamīmāṃsā Vākpatirāja,³ the author of Gauḍavaho, and also Udbhaṭa⁴ who was the Sabhapati of Jayapīḍa, king of Kashmir, who reigned from 779 to 813 A. D., and quotes Ānandavardhana⁵ who flourished in the reign of Avantivarṇā of Kashmir (857–884 A. D.). Rājaśekhara is also referred to by Somadēva in the Yaśastilaka Champū which was completed in 960 A. D. and praised by Sotṭala who flourished about 990 A. D. From this we can conclude that Rājaśekhara lived about 880–920 A. D.

1 तथा उर्वभारविभवभूतिभर्तुहरिभर्तुमेणठकण्ठगुणाढ्यव्यासभासवोसकालिदासवाणमयूरनारायण-कुमारमाघाराजशेखरादिमहाकविकाव्येषु, नव्र तत्रावसरे भरतप्रणाते काव्याध्याये, सर्वजनप्रसिद्धेषु तेषु तेषुपाख्यानेषु च कथं, तद्विषया महती प्रसिद्धिः ।

(4th Āśvāsa, pt. II, p. 113.

2 “इयमशक्तिर्न पुनः पाकः” इत्यवन्तिसुन्दरी । p. 20

“विदग्धभिणितिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्” इति अवन्तिसुन्दरी । तथाह—

‘वस्तुस्वभावोऽत्र कवेरतत्रो गुणागुणावृत्तिवशेन काव्ये ।

स्तुवन्तिवात्यमृतंशुभिन्दुं निर्दर्शतु दोषाकरमाह धूतः ॥’ p. 46.

“अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रकान्तमिदमस्य संविधानवं प्रकान्तं मम, गुड्चीवचनोऽयं मृदीकावचनोहम्, अनादृतभाषाविशेषोऽयम् अहमादृतभाषाविशेषः, प्रशान्तशात्रकमिदम्, देशान्तरितकर्तृकमिदम्” उत्सन्निबन्धनमूलमिदम्, ऋच्छितकोपनिबन्धनमिदमित्येवमादिभिः कारणैः शब्दहरणे अपैहरणे चामिरमेत्” इति अवन्तिसुन्दरी । p. 57

3 “न” इति वाक्पतिराजः p. 62.

4 “तस्य च त्रिधाऽभिभाव्यापारः” इत्यौद्याः pp. 22 and 44.

5 “प्रतिभाङ्गुपर्योः प्रतिभा भ्रेयसी” इत्यानन्दः p. 16.

Rājas'ekhara a Kavirāja. Rājaśekhara calls himself not a Mahākavi, but a Kavirāja.¹ According to the Kāvyamīmāṃsā there are ten² stages of poetical skill. The sixth is that of a Mahākavi³ and the seventh that of a Kavirāja. Kavirāja is defined⁴ as one who is unrestrained in various languages, various sorts of poetical compositions and various sentiments. Thus a Kavirāja is one stage further than a Mahākavi and Kavirājas are rare.⁵

The sequence of Rājas'ekhara's known works and his undiscovered works. From the Karpūramāñjari 1-9, it is understood that Rājaśekhara began his literary career as a Bālakavi, so called from his Bālarāmāyaṇa and Bālabhārata. It is thus evident that these two dramas are his early productions; so also Viddhaśālabhañjikā. The Karpūramāñjari and the Kāvyamīmāṃsā are his later productions, as by this time he had achieved fame as a Kavirāja. Verses from his three Saṃskṛita dramas are found quoted in the Kāvyamīmāṃsā.

Hemachandra in his ⁶Kāvyānuśāsanaviveka (page 335) gives the example of Rājaśekhara's Haravilāsa as a poem bearing the name of its author. The same author quotes two verses from Haravilāsa both evidently from the first canto. The first⁷ is the benedictory verse of the poem, while the second⁸ pertains to the description of the bad and the good. ⁹Ujjvaladatta also quotes one half of a verse from the Haravilāsa.

This Haravilāsa, a Mahāprabandha, must have been his

1 बालकट्टे कठराओ (Karpuramañjari 1. 9).

2 दश च कवेरवस्ता भवन्ति (p. 19).

3 योऽन्यतमप्रवीणः स महाकविः (p. 19).

4 यस्तु तत्र तत्र भाषाविशेषेषु, तेषु तेषु प्रबन्धेषु, तस्मस्तसिंश्च रसे स्वतन्त्रः स कविराजः (p. 19).

5 ते यदि जगत्यपि कर्तिपये (p. 19).

6 स्वनामाङ्कता यथा राजशेखरस्य हरविलासे

7 आशीर्यथा हरविलासे—

ओमित्येकाक्षरं ब्रह्म श्रुतीनां मुखमक्षरम् ।

प्रसीदतु सतता स्वान्तेष्वेकं त्रिपुरुषीमयम् ॥

8 सुजनदुर्जनस्तर्सं यथा हरविलासे—

इतस्ततो भपन्भूरि न पतेतिपशुनः शुनः ।

अबदाततया किञ्च न मेदो हंसतः सतः ॥

9 दशाननक्षिमस्तुरप्रखण्डितः क्लिद्धार्थो हरदीधितिर्यथा । इति हरविलासे. ii-28.

mature production as a Kavirāja. Here either in the first or the last canto, but most probably in the first, may be found appreciative verses about poets (*Viśeshakavipraśāṁśā*) quoted in Jahṛāṇa's *Sūktimuktāvalī*. Generally the poet's family-history and praise of old poets are given in Ākhyāyikās and Kathās such as the *Harshacharitra*, the *Tilakamañjari* and the *Udayasundari*; but references to old poets are also made in the Mahākāvyas. Maṅkhaka in his *Srīkanthacharitū* refers to old and contemporary poets and Somesvara in the first canto of his *Kirtikaumudī* eulogizes old poets. This practice of eulogizing the old poets in the beginning of a poem is also found in Prākṛita poems of the 12th century e. g. in the *Sāntināthacharitra* of Devachandra, Guru of the great Hemachandra. Some say that Rājaśekhara wrote a work named *Kavivimars'a*, wherein are to be found the appreciative verses attributed to him in the *Sūktimuktāvalī*; but it does not seem probable that Rājaśekhara, should ever have written any such work when he had composed such a large work as the *Kāvyamīmāṁśā* with 18 Adhikaraṇas. It was conjectured that the appreciative verses may occur in the *Kāvyamīmāṁśā*; but these verses do not occur in the first Adhikaraṇa, nor is there possibility of their being found in other Adhikaraṇas, as the first Adhikaraṇa alone, judging from the contents of the whole work, seems to contain such matter. Besides the *Haravilāsa*, Rājaśekhara composed a work, named *Bhuvanakos'a*, on the world's geography. At the end of the 17th chapter of the *Kāvyamīmāṁśā* he refers the reader to this work¹ for detailed information about the world's geography. Ujjvaladatta quotes a line from Rājaśekhara about synonyms² of Śiva. This may be found either in the *Haravilāsa* or in some unknown lexicon of Rājaśekhara. It will thus appear that Rājaśekhara was an extensive writer and might have written more works than those hitherto known.

The present work only the first part of the Kāvya-mīmāṁśā. From the first chapter Sāstrasamgraha, we understand

1 इत्यं देशविभागो मुद्रामात्रेण सूत्रितः सुधियाम् ।

यस्तु जिरीषत्यधिकं पश्यतु मङ्गवनकोशमसौ । p. 98.

2 चण्डीकान्तो भगाली च लेलिहानो वृषभवजः । (ii-76)

that the author planned a very large work; but unfortunately only the first Adhikarana is hitherto available. From remarks like रीतयस्तु तिस्रस्तु पुरस्तात् (p. 10, l. 5), तमौपनिषदिके वक्ष्यामः (p. 11, l. 10), it is clear that he had in his mind the execution of the whole work planned out in the first chapter. Whether he succeeded in this and composed the whole work, we have no sufficient data to determine. *Alankūras'ekhara*¹, however, has quoted 2 verses from Rājaśekhara. The verses, if they really belong to our author, may have been taken from the उभयालङ्कारिक Adhikarana of the *Kāvyamimāṃsā*. The same work also quotes another verse² which seems to be in the वैनोदिक Adhikarana.

The style of the Kāvyamimāṃsā. As the work is somewhat on the lines of a Sūtra-work, like Kautilya's *Arthas'āstra* and Vātsyāyana's *Kāmasūtra*, its style is also more or less aphorism-like; and it is no wonder that it is terse and vigorous, charming and pleasing to the ears. The passages and phrases borrowed from the *Arthas'āstra* and the *Kāmasūtra* will be referred to in the notes.

The Kāvyamimāṃsā and later writers on rhetorics. It will be easily seen that Hemachandra has borrowed about one fourth of the present work in his *Kāvyānus'āsanaviveka*. Chapter 17th and 18th are verbally copied with slight changes in the order. Vāgbhaṭa, son of Nemikumāra, has also borrowed the same portion in the 1st and 5th chapter of his *Kāvyānus'āsanai* from Hemachandra with some changes, substituting his own verses in some places. Later writers of *Kavis'ikshās*, like Kshemendra, Amara, Vinayachandra and Devesvara, seem to have been indebted to the *Kāvyamimāṃsā* for some of the topics treated in their

1 तदाह राजशेखरः—

मग्नानमधिकं न्यूनं भजातीयं विरोधि च ।
सकुर्त्यं सोदरं कल्पमित्यादाः साम्यवाचकाः ॥
अलङ्कारशिरोरक्षं सर्वस्वं काव्यसम्पदाम् ।
उपमा कविंशस्य मातैत्रेति मतिर्मम ॥

अलङ्कारशेखरे—एकादशे मर्गिनौ.

2 उत्पादितैर्भोभीतैः शैलेरामूलबन्धनात् ।
तांस्तानर्थान् समालोक्य समस्यां पूर्येत्कविः ॥

अलङ्कारशेखरे—एकोनविशे मर्गिनौ.

works. The author of the *Sarasvatī-kāṇṭhābhraṇa* has quoted a few verses, which are found only in the *Kāvyamīmāṃsā*, and the commentator, Ratneśvara, refers one verse to the *Kāvyamīmāṃsā*. By the bye, it may be mentioned that the name of the Kāvya-mīmāṃsākāra occurs in Śaṅkara's commentary (*Rasachandrikā*) on the Sākuntala.

The origin and the promulgation of poetics. Like other Sāstrakārās our author attributes the origin of poetics to the Supreme Being and the celestials. Śrīkanṭha taught this science to Parameshṭhi, Vaikunṭha and others of his sixty-four pupils. The self-born God imparted it to His will-born pupils. Among these was Kāvyapurusha, born of Sarasvatī. Prajāpati set him to promulgate this science in the three worlds. He taught this to his divine pupils in 18 Adhikaraṇas. Of these, Sahasrāksha and other 17 pupils composed separate treatises on the portions learnt by them. On account of these separate treatises, the science was to some extent lost. The whole, therefore, has been abridged by our author and set forth in one book in 18 Adhikaraṇas.

The position of poetics in literature. Our author claims a high position for poetical science both in sacred and in profane literature. Rhetorics, says Rājaśekhara, is the seventh Āṅga, as without it the meanings¹ of the Vedic texts cannot be grasped. In another place he puts literature by the side of the four profane sciences, saying that it is the fifth² lore, and makes it the fifteenth division of learning embodying all others.

The Kāvyapurusha. The idea of the Kāvyapurusha and his bride Sāhityavidyāvadhū is quite novel in Sanskrita literature. It seems to have been suggested by the Vedapurusha in the Rig-veda, and the Vedic text “चत्वारि शक्ताः—” has been made to praise the Kāvyapurusha. The Goddess of Learning was practising penance

1 “उपकारकत्वादलङ्घारः सप्तममङ्गम्” इति याथावरीयः । क्रते च तस्मरुपपरिशानदेशार्थानवगतिः ॥ p. 3.

2 “पञ्चमी साहित्यविद्या” इति याथावरीयः । “सकलविद्यास्थानैकायतनं पञ्चदशं काल्यं विद्यास्थानम्” इति याथावरीयः ॥ p. 4.

on the Himālayas with the desire of having a son. Pleased with her penance, Brahmā gave her a son, afterwards called the Kāvya-purusha. It was from him that metrical speech first originated. Word and meaning make up his body, the different languages his limbs. Sentiment is his soul, and figures of speech are his ornaments. Once upon a time, while Sarasvatī was going to the celestial assembly as a judge, the Kāvya-purusha persisted in following her. In order to prevent him, Bhavānī created Sāhityavidyā-vadhū as his bride and asked her to follow him. The bride had to adopt various sorts of dress and dramatic devices to win him. The Kāvya-purusha was gradually captivated by her, and at the end of the journey, he was wholly won over. The pair was then married in Vatsagulma by the Gāndharva marriage. The different kinds of dress and the dramatic modes adopted by Sāhityavidyā-vadhū in different countries are imitated by the people of those parts.

The literary court of a king-poet.¹ The king-poet should have a special chamber for testing literary compositions. The chamber should have sixteen pillars, four doors and eight turrets. The pleasure-house should be attached to this chamber. In the middle of the chamber there should be an altar one hand high with four pillars and jewelled floor. Here the king should take his seat. On its northern side should be seated Sanskrit poets and behind them Vaidikās, logicians, Paurāṇikās, Smārtās, physicians, astrologers and such others; on the eastern side the Prākṛita poets, and behind them actors, dancers, singers musicians, bards and such others; on the western side the vernacular poets and behind them painters, jewel-setters, jewellers, goldsmiths, carpenters, blacksmiths and such others; and on the southern side Paiśācha

1 राजा कविः कविसमाजं विद्यते। राजनि कर्वौ सर्वो लोकः कविः सात्। स काव्यपरीक्षायै सर्भा कारयेत्। सा पोडशभिः स्तम्भश्रुभिंदौरेष्टभिर्भृत्वारणीभिरुपेता स्यात्। तदनुलम्बं राजा केलिगृहम्। मध्येसर्वं चतुःस्तम्भान्तरा हस्तमात्रोस्तेधा समणिभूमिका वेदिका। तस्मां राजासनम्। तस्य चोक्तरतः संस्कृताः कवयो निविशेरन्। बहुभाषाकवित्वे यो यत्राधिकं प्रवीणः स तेन व्यपदिश्यते। यस्त्वनेकत्र प्रवीणः स सङ्क्रम्य तत्र तत्रोपविशेत्। ततः परं वेदविद्याविदिः प्रामाणिकाः पौराणिकाः स्मार्ताः भिषजो मौहूर्तिका अन्येऽपि तथाविधाः। पूर्वेण प्राकृताः कवयः; ततः परं नटनर्तकगायनवादकवार्तीवनकुशीलवतालावचरा अन्येऽपि तथाविधाः। पश्चिमेनापञ्चशिनः कवयः; ततः परं चित्रलेप्यकृतो माणिकयवन्धका वैकटिकाः स्वर्णकारवर्धकिलोहकारा अन्येऽपि तथाविधाः। दक्षिणतो भूतभाषाकवयः; ततः परं भुजङ्गणिकाः प्लवकशैभिकजम्भकमलाः शस्त्रजीविनोऽन्येऽपि तथाविधाः। तत्र यथासुखमारीनः काव्यगोष्ठीं प्रवर्तयेत् भावयेत् परोक्षेत च। p. p. 54-55.

poets, and behind them paramours, courtezans, rope-dancers, jugglers, wrestlers and professional soldiers.

Literary Examinations. After giving a very glowing picture of what an ideal poet should be and how he should daily conduct himself, Rājaśekhara says that a king should hold assemblies for the examination of the works of poets. He should patronize poets, become the *Sabhāpati* (President) like the ancient kings Vāsudeva, Sātavāhana, Sūdraka, and Sāhasāṅka, honour and give donations to the poets, whose works stand the test. Assemblies of learned men (*Brahmasabhās*) should be held in big cities for examining poetical and scientific works; and the successful should be conveyed in a special chariot (*Brahmaratha*) and should be crowned with a fillet. Such assemblies for examining in poetry were held in Ujjainī. Kālidāsa, Menṭha, Amara, Rūpa, Sūra, Bhāravi, Harichandra and Chandragupta were examined here. Pātaliputra was the centre for examinations in sciences. It was after passing from here that ²Upavarsha, Varsha, Pāṇini, Piṅgala, Vyāḍi, Vararuchi, and Patañjali got fame as Sāstrakāras.

Literary traditions noted in the Kāvyamimāṃsā. Rājaśekhara has noted several traditions which are important in the history of Sanskrit literature. ³Medhāvirudra and Kumāradāsa were born blind. ⁴Sīśunāga, king of Magadha, had prohibited

1 वासुदेवसतवाहनशूद्रकमाहसाक्षीन् सकलान् सभापतीन् दानमानाभ्यामनुकृत्यत् । महानगरेषु च काव्यशास्त्रपर्गार्थं ब्रह्मसभाः कारयेत् । तत्र पर्गशोत्तीर्णानां ब्रह्मरथयानं पट्टवन्धश्च । श्रयते चोज्जयिन्यां काव्यकारपर्गीक्षा—

“इह कालिदासमेष्ठावत्रामरस्त्रुत्यारवयः ।
हरिचन्द्रचन्द्रगुप्तां पांक्षिताविह विद्यालायाम् ॥

श्रयते च पार्टालिङुत्रे शास्त्रकारपर्गीक्षा—

“अत्रोपवर्वर्वपर्विह पाणिनिपिङ्गलाविह व्याराटः ।
वरस्त्रिपतजली इह पर्गक्षिताः स्वातिसुपजग्मुः ॥” p. 55.

2 It may be noted that these names are in strict chronological orders. This shows also that Pāṇini flourished in a period after the transference of the capital of Magadha from Rajagṛha to Pataliputra.—B. B.

3 मेधाविश्वद्वकुमारदासादयो जात्यन्धाः कवयः श्रयते । p. 12.

4 श्रयते हि मगधेषु शिशुनागो नाम राजा; तेन दुर्ज्ञारानष्टौ वर्णानपास्य स्वान्तःपुर एव प्रवत्तिनो नियमः; टकारादयश्वकारो मूर्खन्यास्तृतीयवर्जमूर्खाणस्यः क्षकारथेति ।

श्रयते च सूरसेनेषु कुविन्दो नाम राजा, तेन पर्यसंयोगाक्षरवर्जमन्तःपुर एवेति समानं पूर्वेण ।

श्रयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषापात्मकमन्तःपुर एवेति समानं पूर्वेण ।

श्रयते चोज्जयिन्यां साहसाङ्को नाम राजा; तेन च संस्कृतभाषापात्मकमन्तःपुर एवेति समानं पूर्वेण ।

p. 50.

the use of cerebrals except *n* and *s'*, *sh*, *h*, and *ksh*, in his harem,¹ and Kuvinda, king of S'ūrasena, the use of harsh conjunct consonants. Sātavāhana, king of Kuntala, had ordered the exclusive use of Prākṛita in his harem, while Sāhasāṅka, king of Ujjayini, that of Sanskrita.

Writing-materials. Rājaśekhara says that a poet must have always near him a box, a board with chalk, leaves of the Tāḍī tree or barks of the Bhūrja tree with pens and inkpots, leaves of the Tāla tree with iron nails and well-rubbed plates. It will be seen from this that the palmyra leaves used by the southerners are the leaves of the Tāla tree (Tāladalāni), while those found in the Jain Bhandārs are the leaves of the Tāḍī (Tādipatrāṇi).

Quotations in the Kāvyamīmāṁsā. The illustrations given in the *Kāvyamīmāṁsā* are literary gems and seem to have been selected from many sources. He has quoted from the *Rāmāyaṇa*, *Mahābhārata*, *Gītā*, *Raghuvans'a*, *Kumārasambhava*, *Vikramorvas'ya*, *S'ākuntala*, *Kiśatārjuniya*, *Jānakiharāṇa*; *Kādambarī*, *Hayagrīvavadha*, *Mālatimādhava*, *Sūryas'utaka*, *Venisālhāra*, *S'is'upālavadha*, *Mahūnāṭaka*, *Mahimūkh-stotra* and his own dramas. Yet the major part of these verses remains untraced. Quotations from the *S'is'upālavadha* and *Venisālhāra* show that these poets flourished before the 9th century.

Rhetoricians quoted in the Kāvyamīmāṁsā. Rājaśekhara has quoted the opinions of Surānanda, S'yāma-deva, Vāmana, Udbhaṭa, Āparājiti, Draupiṇi, Rudraṭa, Kālidāsa, Vāk'patirāja, Avantisundarī and Ānanda. Vāmana, Udbhaṭa, Ānanda and Rudraṭa are well-known as poeticians. As regards the others, though the names of some of them are familiar, we know nothing about their works on poetics. As the opinion of Rudrata is refuted in the *Kāvyamīmāṁsā*, he must be placed earlier than 900 A. D.

Repetitions in the Kāvyamīmāṁsā. Rājaśekhara frequently repeats whole stanzas in his dramas. In the *Kāvya-*

1 This is a strong argument in favour of taking this king as a Vrātya who displayed his hatred towards the harsh sounds current in the orthodox Brahmanical speech.—B. B.

2 तस्य सम्पुटिका सफलकर्तिका, समुद्रकः, सलेहनीकमषीभाजनानि ताडिपत्राणि भूजत्वचो वा; सलोहकण्टकानि नालदलानि सुसम्मृष्टा भित्तयः सततसञ्चिताः स्युः p. 51

mimāṃsā too the same fact can be easily noted. The verses स्तेमः स्तोकोऽपि (pp. 25 and 83), नानाद्रिंदः (pp. 67 and 76), and संविधातुमभिषेक-सुदर्श (pp. 73 and 74) एतास्ताः (pp. 45 and 82), एतां विलोक्य (pp. 19 and 45) are quoted twice while the verse गुणानुरागमिथ्रेण is quoted thrice (pp. 26, 41 and 83).

Rājaśekhara's partiality for Kanauj and Pāñchālās.

We have seen that Rājaśekhara was the Upādhyāya of the kings of Kanauj. His partiality for Mahodaya and Pāñchāla can be easily marked in the present work. In the 17th chapter he says that ¹directions should be measured from Mahodaya; and in the 3rd he describes the dress² of the ladies of Mahodaya as adorable. In the *Bālarāmāyana* too, he describes Kanauj as a ³very sacred place, and the way of dressing, ornamentation, braiding and speech of its ladies as being studied by the females of other countries. In the same way, the Pāñchālas have been described as the ornament of Antarvedi. ⁴Its people like elegant and new compo-

1 “तत्रापि महोदयं मूलमवधीकृत्य” इति यायावर्गयः ।

Kāvyamīmāṃsā, p. 94.

2 ताढ़क्षयलगनतरक्षितगणडलेखमानाभिलभ्विदरदोषिततारहारम् ।

आश्रोणिषुक्षपरिमण्डितोत्तर्गांयं वेपं नमस्यन महोदयसुन्दरणाम् ॥

Kāvyamīmāṃsā, p. 8.

3 इदं पुनस्ततोऽपि मन्दाकिनीपरिक्षिप्तं महोदयं नाम नगरं दृश्यते ।

शश्वत् सुधामवस्थामहितं डिपक्षिनो गाहिनं भवति गाथिपुरं पुरस्तात् ।

वैदेहि देहि शार्फर्यसदृशं दृशं तदमित्वित्विनि नितम्बवहश्चुसिन्धौ ॥

इदं दृथं भर्वमहापवित्रं परस्परालङ्घरूपकहेतुः ।

पुरं च हे जानकि कान्यकुञ्जं सरिच्च गौरीपतिमौलिमाला ॥

अपि च ।

यो मार्यः परिधानकर्मणि गिरां या सक्तिमुद्रात्रभे

यक्षिण्या कवर्गचयेषु रचनं यद्यपणाळीयु न ।

तुष्टं सुन्दरि कान्यकुञ्जललनालोकरिहान्यथ य—

निष्ठश्वनी सकलाम् विद्यु तरमा तत्कौतुकिंयः ख्ययः ॥

Bālarāmāyana, Act. X. 88, 89 & 90.

4 इमे अन्तर्वेदीभूषणं पञ्चालाः

यत्रार्थे न तथानुरज्यति कविग्रामीणरीर्घम्फने

शार्कीयासु च लौकिकेषु च यथा भव्यासु नव्योक्तिषु ।

पञ्चालास्तव पश्चिमेन त इमे वामा गिरां भाजनाः

त्वद्वृत्तिरतिथीभवन्तु यमुनां त्रिस्रोतमं चान्तरा ॥

Bālarāmāyana, Act. X. 86.

sitions, and the works of its poets are well constructed and the mode of their recitation is, as it were, pouring honey in ears.

1.

Rajas'ekhara and the Lātadeśa. Rājaśekhara seems to have come much in contact with the Lātadeśa, probably through his royal patron. He has made Karpūramāñjari, the heroine of his play *Karpūramāñjari*, the daughter of the king of the Lātadeśa. The *Viddhasālabhañjikā* also belongs to the king of the same country. In the *Bālarāmāyana*, it is described as the crest¹ of the earth. The elegance of speech and beauty of its ladies are much dilated upon by him in the ²*Kāvyamīmāṁsā* and the ³*Bālarāmāyana*.

Ancient Indian Geography according to the Kāvya-mīmāṁsā. Rājaśekhara seems to have been very fond of and much acquainted with the geography of India. In the tenth act of his *Bālarāmāyana*, he describes the countries lying on the way from Ceylon to Ayodhyā. Comprehensive knowledge of the various countries of India is obtained from the 17th chapter of the *Kāvyamīmāṁsā*. Hemachandra and Vāgbhaṭa have borrowed this whole-sale in their works. The information given in this chapter, however, is in brief, as he refers one who wants further information on the subject, to his *Bhuvana-Kos'a*.

Rājaśekhara divides आर्यावर्ति into five parts १ पूर्वदेशः, २ दक्षिणापथः, ३ पश्चादेशः, ४ उत्तरापथः and ५ मध्यदेशः.

1 अथमसावितो विश्वमभराशिरःशेखर इव लाटदेशः। Act X.

2 पठन्ति लटभं लाटाः प्राकृतं संस्कृतद्वयः।

जिह्या ललितोहापलब्धमैन्द्रद्युद्रया ॥ Kāvyamīmāṁsā, p. 34.

3 यदोनिः किल संस्कृतस्य मुद्रशां जिह्यासु यन्मोदते यत्र श्रोत्रपथावतारिणि कटुभाषाक्षराणा रसः। गथं चूर्णपदं पदं रतिपतेस्तप्त्वाकृतं यद्वच्छांहाटांहलिताङ्गि पदय नुदती दृष्टेनिमेषब्रतम् ॥

किञ्च-

लक्षीकर्तुं प्रवृत्तोऽपि लाटीलडहवीक्षितैः।

लक्षीभवति कन्द्रयः स्वेषामेवात्र पत्रिणाम् ॥ Bālarāmāyana, Act x, 48-49,

पूर्वदेश is the part lying east of Benāres. It contains:—

Countries.	Mountains.	Rivers.	Products.
1 अस्सी	9 नेपाल	1 बृहदृह	1 लवली
2 कलिङ्ग	10 पुण्ड्र	2 लोहतगिरि	2 ग्रनिथपर्णक
3 कोसल	11 प्राग्जयोतिष	3 चकोर	3 अग्रह
4 तोसल	12 ताप्रलिप्सक	4 दुर्देर	4 द्राक्षा
5 उत्कल	13 मलद	5 नेपाल	5 कस्तूरिका
6 मगध	14 मल्लवर्तक	6 कामरूप etc.	
7 मुद्र	15 चुम्बा		
8 विदेह	16 ब्रह्मोत्तर etc.		

The portion lying beyond माहिमती is दक्षिणापथ. It consists of:—

Countries.	Mountains.	Rivers.	Products.
1 महाराष्ट्र	14 चोड	1 विन्ध्यदक्षिणपाद	1 नर्मदा
2 महिषक	15 दण्डक	2 महेन्द्र	2 तापी
3 अश्मक	16 पाष्ठ्य	3 मलय	3 पयोष्णी
4 विद्भ	17 पश्व	4 भेकल	4 गोदावरी
5 कुन्तल	18 गाज्ज	5 पाल	5 कावेरी
6 कथकैशिक	19 नाशिक्य	6 मञ्चर	6 भैमरथी
7 सूर्पस्क	20 कोङ्कण	7 सह्य	7 वेणा
8 काश्मी	21 कोल्लगिरि	8 श्रीपर्वत	8 कृष्णवेणा
9 केरल	22 वल्लर	etc.	9 वलुरा
10 कावेर	etc.		10 तुङ्गभद्रा
11 मुरल			11 ताप्रपर्णी
12 वानवासक			12 उत्पलावती
13 सिंहल			13 रावणगङ्गा etc.

The portion lying beyond देवसभा is पश्चादेश. It contains :—

Countries.	Mountains.	Rivers.	Products.
1 देवसभा	6 कच्छीय	1 गोवर्धन	1 करीर
2 सुराष्ट्र	7 आनंदी	2 निरिनगर	2 पीछे
3 दशरक	8 अर्दुद	3 देवगम	3 गुणगुल
4 त्रिवण	9 ब्राह्मणवाह	4 मात्यशिखर	4 खंजूर
5 भृगुकर्ष्ण	10 यवन etc.	5 अर्दुद etc.	5 करभ etc.

The portion lying beyond पश्चादेश is उत्तरपथ. It comprises :—

Countries.	Mountains.	Rivers.	Products.
1 शक	12 तङ्गण	1 हिमालय	1 गरल
2 केक्य	13 तुयार	2 कलिन्द	2 देवदास
3 बोकाण	14 तुरुष्क	3 इन्द्रकील	3 द्राशा
4 हृण	15 वर्वर	4 चन्द्रचबल	4 कुडुम
5 वाणायुज	16 हरहर	etc.	5 चन्द्रभागा
6 काम्बोज	17 हृहुक		6 अजिन
7 वाह्नीक	18 गहुड		7 सौवीर
8 वल्हव	19 हंगमार्ग		8 सोतोञ्जन
9 लिम्पाक	20 रमठ		9 मैन्धव
10 कुल्हत	21 करकण्ठ		10 वैदूर्य
11 कीर	etc.		11 तुरङ्ग etc.

Between these lies the मध्यदेश.

Dialects of different parts of India. From the *Kāvya-mīmāṃsā* we gain some knowledge as to what particular dialects were spoken in different parts of India. ¹Gāndas and other people spoke Sanskrit, Lāṭās were fond of Prākrit, those living in Mārwār,

1 गीडायाः संस्कृतायाः परिच्छितरूचयः प्राकृते लाटंदेश्याः

सापभ्रंशप्रयोगाः सकलमसुवृष्टकभादानकाश्च ।

आवन्याः पारियात्राः सह दशपुराँ भृतमापां भवन्ते

यो मध्येमध्यदेशो निवसति म कविः सर्वभाषानिषणः ॥ p. 51.

Takka and Bhādānaka were fond of Apabhraṃśa, those living in Avantī, Pāriyātra and Daśapura used Bhūtabhāshā, while those living in the Madhyadeśa were well-versed in all languages.

Rājaśekhara's love for Prākrita languages. It is said in the prologue of the *Bālārāmāyaṇa* that Rājaśekhara was well-versed in all languages.¹ His definition of a Kavirāja also requires that he should be proficient in various languages. To him all the languages should be equal.² His *Karpūramāñjari* would seem to be an illustration of this. In another place, he says that a³ good poet should pay attention to all the languages according to his ability, taste and curiosity. ⁴One and the same idea assumes, different forms of beauty according to the language in which it is expressed. A poet, whose intellect is thus ready in all the languages acquires fame all throughout the world. In the *Bālārāmāyaṇa*, he describes Prākrita as elegant and possessing natural sweetness, Apabhraṃśa as very elegant, and Bhūtabhāshā as well-formed. ⁵In the *Karpūramāñjari*, it is said that Sanskrit compositions are harsh, while those in Prākrit are smooth.

The modes of speech and recitation of ancient Indians. Much interesting information about the modes of speech and recital of peoples of different countries of ancient India can be derived from the 7th chapter of the *Kāvyaśāmīmānsā*. ⁶Māgadhās and some others living east of Benares speak Sanskrit well, but are

1 सर्वभाषाविचक्षणश्च म एवमाह ।

2 स्वतन्त्रस्य पुनरेकवत् सर्वा अपि भाषाः रथः । काव्यर्गीमांसा p. 51.

3 संस्कृतवत् सर्वास्तपि भाषासु यथामामर्थ्ये यथारूचि यथाकौतुकं चायहितः स्यात् । Ibid. p. 48.

4 एकोऽध्येः संस्कृतोक्त्वा समुक्तिरचनः प्राकृतेनापरोऽस्मिन् ।

अन्योऽपब्रेशगीभिः किमपरमपरो भूतभाषाप्रक्रमेण ।

द्वितीयिः कोऽपि वाग्भर्तवति चतुरस्तुभिः किञ्च कश्चिद्विवेकं

यथेत्वं वीः प्रपञ्चा न्यपत्ति सुकृतेस्त्वय कीर्तिर्वग्निं ॥ Ibid. pp. 48 and 49.

5 गिरः श्रव्या दिव्याः प्रकृतिमधुराः प्राकृतधुराः सुभव्योऽपब्रंथाः सरसरचनं भूतवचनम् ।

विज्ञाः पन्थानः किमपि कर्मनीयाश्च तद्देशे निवद्धा यस्तेषां स खलु निखिलेऽस्मिन् कविवृणा ॥

Bālārāmāyaṇa, Act. I. 10.

6 परुसा सक्तवन्धा पाउतवन्धो वि होइ सुउमारो ।

पुरिसमहिलाण जेत्तिअमिहन्तरं नेतिअमिमाणं ॥

Karpūramāñjari, Act. I. 4.

7 “पठन्ति संस्कृतं भुष्टु कुण्ठाः प्राकृताच्च ते ।

वाराणसीतः पूर्वं ये केचिन्मगधादयः ॥” p. 33.

blunt in Prākrit. ¹A Gauḍa cannot speak Prākrit well. Either he should give up the attempt or the Prākrit language should be otherwise. A Gauḍa Brāhmaṇ is neither a very clear nor a confused, neither a harsh nor a very soft, neither a deep nor a very loud speaker. ²Whatever may be the sentiment, style or quality, all the Karpāṭas recite proudly making a twangling sound at the end. ³Drāviḍas, without any exception, recite either prose, poetry or mixture of both in a musical way. ⁴The Lāṭas, who have hatred for Sanskrit, speak beautiful Prākrit with their warbling tongue. ⁵The people of Surāśṭra and Travaṇa, etc., speak Sanskrita, stimulating it with an admixture of Apabhramṣa, so as to impart beauty to their speech. ⁶The Kashmirians are good poets through the favour of Sarasvatī; yet their mode of reciting sounds to the ear like a mouthful of Gudūchī (coccus cordifolius). ⁷The poets of the Uttarāpatha, though refined, recite with a nasal sound. ⁸Rich in properties, with the voice corresponding to the style and the perfection of arrangement of words, and divided into cæsuras, the sweet recitation of the Pāñchāla poets is, as it were, a flow of honey in ears.

Female education in Rājaśekhara's time. Rājaśekhara's views in this connection were very forward and liberal. He says

- 1 आह स—“ब्रह्मनिवापयामि त्वां स्वाधिकारजिहासया ।
गौडरत्यजतु वा गाथामन्या वाऽस्तु सरस्वती ॥
- नातिस्पष्टो न चादिलष्टो न रूक्षो नातिकोमलः ।
न मन्द्रो नातितारश्च पाठी गौदेषु वाडवः ॥
- 2 रसः कोऽप्यस्तु काप्यस्तु गीतिः कोप्यस्तु वा गुणः ।
सगर्वं सर्वकर्णायाष्टकारोत्तरपाठिनः ॥
- 3 गच्छ पथेऽथवा मिश्रे काव्ये काव्यमना अपि ।
गेयगर्भे स्थितः पाठे सर्वोऽपि द्रविडः कविः ॥
- 4 पठन्ति लटभं लाटाः प्राकृतं संस्कृतद्विषः ।
जिह्या ललितोऽपलब्धसौन्दर्यमुदया ॥
- 5 सुराद्रववणाद्या ये पठन्त्यपितसौष्ठवम् ।
अपन्नशवदशानि ते संस्कृतवचांस्यपि ॥
- 6 शारदाद्याः प्रसादेन काशीरः सुकर्विन्नेनः ।
कर्णे गुड्चीगण्डपस्तपां पाठकमः किमु ! ॥
- 7 ततः पुरस्तात्कवयः ये भवन्युत्तरापथे ।
ते महत्प्रसिद्धार्थाः सातुनासिकपाठिनः ॥
- 8 मार्गानुगेन निनदेन निधिगुणानां सम्पूर्णवर्णरचनो यतिभिर्विभक्तः ।
पाञ्चालमण्डलमुवां सुभगः कवीनां श्रोत्रे मधु क्षरति किञ्चन काव्यपाठः ॥ pp. 33 & 34.

that ¹women too may become poetesses like men. Accomplishment is intimately connected with the soul, but does not depend upon the distinction of the sex. In his time daughters of princes and prime ministers, courtezans and wives of jesters were found well-versed in sciences, and poetesses too.

Foreign travel and the dress question. It appears from the *Kātyayamūrtisūti* that ²ancient poets used to travel to foreign countries and islands, and utilized their experience in those countries in their works. As regards the ³dress to be worn, it is said that divine and other beings should be represented as putting on the dress of the country where they live for the time being. In one's own country, however, one may adopt any dress one likes.

The Colour question of Indians. From the ⁴*Kavisamaya*, we get some idea of the colours of Indians. The colour of the easterners has been described as brown, that of southerners as dark, that of westerners as white, that of northerners as fair, while that of persons living in the Madhyadeśa as dark, brown and white.

- 1 पुरुपवत् योपितोऽपि कवीभवेयुः । संस्कारो व्यात्मनि समर्वन्ति । न गैरं पौरुषं वा विभागसपेक्षते । श्रव्यन्ते दुश्यन्ते च राजपुत्रो महामात्रदुहिनरो गणिकाः कौनुकिभार्याश्च शास्त्रप्रहनद्युयः कवयश्च ॥ p. 53.
- 2 किञ्चन महाकवयोऽपि देशद्रीपान्तरकथापुरुगादिदर्शनेन तत्रत्यां व्यवद्वति निबन्धन्ति स । p. 12. पूर्वे हि विद्वांसः सहस्रशारं साङ्गं च वेदमवगाद्य शास्त्राणि चाववुच्य देशान्तराणि द्रीपान्तराणि च परिभ्रम्य p. 78.
- 3 ततः परं दिव्यात्मा अपि यं देशमधिवसेयुस्तदेशं वेपमाश्रयन्तो निबन्धनीयाः । स्वभूमो तु कामचारः । p. 10.
- 4 तत्र पौरस्त्यानां इयामो वर्णः, दाक्षिणात्यानां कृष्णः, पाश्चात्यानां पात्रः, उदीत्यानां गौरः, मध्यदेश्यानां कृष्णः, इयामो गौरव्य । p. 96.

ABBREVIATIONS.

- A**—the palm-leaf MS. of काव्यभीमांसा deposited in the Fofalia Wada Bhandār at Pattan.
- B**—the paper MS. comprising काव्यभीमांसा and कविरहस्यग्रन्थि deposited in the Wādi Pārvanātha Bhandar at Pattan.
- C**—the palm-leaf MS. in the Bhandar at Jaisalmer dated Sañv. 1216 from which B was copied.
- K**—काव्यानुशासन of हेमचन्द्र printed in the 'Kāvyamālā' Series.
- V**—काव्यानुशासनविवेक of हेमचन्द्र printed in the same Series.
- VA**—the first MS. of काव्यानुशासनविवेक.
- VB**—the second MS. of the same work dated Sañv. 1668.
- VC**—the third MS. of the same work dated as above.
(Of the three MSS. of विवेक two are in the Central Library and the third cannot be traced).

SUMMARY.

प्रथमोऽध्यायः

श्रीकण्ठस्य परमेष्विवैकुण्ठादिभ्यश्चतुःपष्टये शिष्येभ्यः काव्यशास्त्रोपदेशः । सारस्तकाव्यपुरुपात्काव्यविद्याप्रवृत्तिः । सहस्राक्षादिभ्यो दिव्येभ्यः काव्यविद्यास्त्रातकेभ्यः काव्यविद्याया अष्टादशाधिकरणीप्रवचनम् । तेषां पृथक्पृथक् स्वशास्त्रविरचनम् । प्रकीर्णत्वातेषां किञ्चिदुच्छेदेन ग्रन्थकर्त्रा सहेपेणास्य ग्रन्थस्य प्रणयनम्, एतद्वन्धाध्यायनिर्देशश्च ।

p. 2

द्वितीयोऽध्यायः

शास्त्रं काव्यं चेति वाङ्मयं द्विधा । शास्त्राणां परिमङ्गलानं, लक्षणं, सूत्रादिभिश्चेषां प्रणयनम् । वृत्तिपद्धतिभाष्यसमीक्षाटीकापञ्चिकाकारिकावार्तिकानीतिशास्त्रभेदाः, तेषां व्याख्याश्च । साहित्यविद्याया व्याख्या ।

p. 5

तृतीयोऽध्यायः

सरस्वत्याः पुत्रेच्छा । स्वयम्भूवरदानम् । सरस्वत्याः काव्यपुरुषोत्पत्तिः । तस्य छन्दस्वद्वागुच्चारणम् । काव्यपुरुपस्य स्तुतिवर्णनं च । सारस्वतेयस्य उशनसे वाल्मीकये च छन्दस्वद्वाकसञ्चारणम् । काव्यपुरुपस्य सरस्वत्या ब्रह्मलोकेऽनुगमनम् । तत्रिवर्तनाय तदशीकरणार्थं साहित्यविद्यावधूपादनं, तस्ये काव्यपुरुषानुवर्तनाय, काव्यविद्यास्त्रातकेभ्यश्चैतयोः चरितस्तवनायादेशः । प्रथमं प्राचीं प्रति चलनम् । तत्र काव्यपुरुपमभियुज्जाना सा औमेयी यं वेषं यथेष्टुमसेविष्ट स तत्रत्याभिःखीभिरनुकृतः । सा औडमागधीप्रवृत्तिः । गौडाङ्गनावेपवर्णनम् । तयोरनुसारेण भारतीवृत्तिगौडीरीत्योः प्रादुर्भावः । ततः पाञ्चालान प्रति चलनम् । पाञ्चालमध्यमाप्रवृत्तिसात्वतीवृत्तिपाञ्चालीरीतीनां प्रादुर्भावः । ततोऽवन्तीं प्रति चलनम् । तत्रेपथ्यानुसारेण आवन्तीप्रवृत्तिसात्वतीकैशिकीवृत्तीनां प्रादुर्भावः । ततो दक्षिणां प्रति चलनम् । तत्र दाक्षिणायाप्रवृत्तिकैशिकीवृत्तिवैदर्भीरीतीनां प्रादुर्भावः । सम्पर्णतया च काव्यपुरुपस्य वर्णकरणम् । विद्मेषु वत्सगुलमे तयोर्गान्धर्ववत्परिणयनम् । ततो विनिवृत्य तेषु प्रदेशेषु विहृत्य तुपारंगिर्यागमनम् । गौरीसरस्वतीभ्यां अन्दनम् । तयोराशीर्वादेन कविमानसनिवासकरणं कविलोकस्वर्गसर्गश्च । p. 10

चतुर्थोऽध्यायः

शिष्यो द्विविधः बुद्धिमानाहार्यवुद्धिश्च । ताभ्यामन्यथाबुद्धिर्दुर्बुद्धिः । समाध्यभ्यासयोर्व्याख्ये । तयोः शक्त्युद्ग्रासनम् । शक्तिकर्तृके प्रतिभाव्युत्पत्तिकर्मणी । प्रतिभाव्याख्या । तस्याः कारयित्रीभावयित्रीभेदेन द्वैविध्यम् । सहजाहार्यैपदेशिकीति त्रिविधा कारयित्री । तासां व्याख्याः । तदनुमारेण सारस्वतः, आभ्यासिकः, औपदेशिक इति त्रिविधाः कवयः । तेषां लक्षणानि । भावयित्रीव्याख्या । भावकत्वकवित्वयोः पृथक्त्वम् । अरोचकिनः, सत्तृणाभ्यवहारिणः, मत्सरिणः, तत्वाभिनिवेशिनश्चेति चत्वारः भावकाः । तेषां लक्षणानि । तत्वाभिनिवेशिनः विरलत्वम् । भावकविषये सद्ग्रहश्लोकाः ।

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पञ्चमोऽध्यायः

व्युत्पत्तिप्रतिभयोर्व्याख्ये । तयोः कतरा ऐयसीति विचारः । उभययोगः श्रेयानिति यायावरीयमतम् । शास्त्रकविः, काव्यकविः, उभयकविश्चेति कवयस्त्रिधा । तेषां स्वस्वविषये गरीयस्त्वभिति यायावरीयमतम् । त्रिधा शास्त्रकविः, यः शास्त्रविधत्ते, यश्च शास्त्रे काव्यं विधत्ते, योऽपि काव्ये शास्त्रार्थं निधत्ते । काव्यकविः पुनरष्टथा रचनाकविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रसकविः, मार्गकविः, शास्त्रार्थकविरिति । रचनाकवेसुदाहरणम् । त्रिधा शब्दकविर्नामाख्यातार्थभेदेन । तेषामुदाहरणानि । अर्थकवेसुदाहरणम् । द्विधाऽलङ्कारकविः शब्दार्थभेदेन । तयोरुदाहरणे । उक्तिकविरमकविमार्गकविशास्त्रार्थकवीनामुदाहरणानि । दश च कवेरवस्थाः । बुद्धिमदाहार्यवुद्ध्योः सप्त, तिस्रश्चौपदेशिकस्य । तत्यथा काव्यविद्यास्तात्को, हृदयकविः, अन्यापदेशी, सेविता, घटमानो, महाकविः, कविराजः, आवेशिकः, अविच्छेदी, सङ्क्षामयिता च । तेषां लक्षणानि । पाकविवेकः । पिच्छमन्दपाकं, बदरपाकं, मृद्दीकापाकं, वार्ताकपाकं, तिन्तिडीकपाकं, सहकारपाकं, क्रमुकपाकं, त्रपुसपाकं, नालिकेरपाकमिति नवधा काव्यम् । तेषां त्रिकत्रये आद्यानां हेयता इतरेपाञ्चोपादेयता । अनवस्थितपाकस्य कपित्थपाकता ।

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षष्ठोऽध्यायः

पदस्य व्याख्या । तस्य सुवृत्तिः, समासवृत्तिः, तद्वित्वृत्तिः, कृद्वृत्तिः, तिष्वृत्तिश्चेति पञ्च वृत्तयः । पदजातस्यानन्त्यम् । वाक्यस्य व्याख्या । तस्य त्रिधाऽभिधा-

व्यापारः वैभक्तः, शार्कः, शक्तिविभक्तिमयश्चेति । तेषां व्याख्या उदाहरणानि च । एकाख्यातम्, अनेकाख्यातम् (सान्तरं निरन्तरञ्च), आवृत्ताख्यातम्, एकाभिधेयाख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्, समुच्चिताख्यातम्, अध्याहृताख्यातम्, कुदभिहिताख्यातम्, अनपेक्षिताख्यातमिति वाक्यं दशधा । गुणवदलङ्घतञ्च वाक्यभेव काव्यम् । असत्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यमिति मतनिरासः । असदुपदेशकत्वान्नोपदेष्टव्यमिति मतनिरासः । असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यमिति मतस्य श्रुतो च शास्त्रे चैतदर्थस्योपलब्धेन्निरासः ।

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सप्तमोऽध्यायः

ब्राह्मं, शौवं, वैष्णवमिति प्रणेतृभेदेन पुराणादिमतेन वाक्यं त्रिधा । स्वायस्मुवं, ऐश्वरं, आर्षम्, आर्षिकम्, आर्षिपुत्रकं चेति ब्राह्मं वचः पञ्चधा तेषां व्याख्याः । सारख्वतकवीनां भते तु ब्रह्मविष्णवादिशिष्येषु चतुःषष्ठावुपदिष्टं वचः पारमेश्वरम् । क्रमेण चैतस्य देवैदेवयोनिभिश्च यथामत्युपजीव्यमानत्वाद्विव्यत्वेन व्यपदेशः । तच्च वैबुधं, वैद्याधरं, गान्धर्वं, योगिनीगतं चेति चतुर्धां । तेषां सव्याख्योदाहरणानि । वैष्णवस्य मानुषत्वेन व्यपदेशः । तच्च वैदर्भी, गौडीया पाञ्चाली चेति रीतित्रयभेदेन त्रिधा । काकुर्वकोक्तिर्नाम शब्दालङ्घारोऽयमिति रुद्रटमतस्य निरासः । काकोः पाठर्धर्मत्वम् । साकाङ्गा निराकाङ्गा, चेति तस्या द्वैविध्यम् । आक्षेपगर्भा, प्रश्नगर्भा, वितर्कगर्भा, चेति त्रिधा साकाङ्गा । निराकाङ्गाऽपि विधिरूपा, उत्तररूपा, निर्णयरूपेति त्रिविधा । तासामुदाहरणानि । अभ्युपगमानुनयकाकूदाहरणम् । अभ्यनुज्ञोपहासकाकूदाहरणम् । त्रिचतुरकाकुयोगोदाहरणे । काकुकलनायां सामान्यपाठप्रतिष्ठायां च सङ्घर्षकोकाः । मगधगौडकर्णीद्रविडलाटसुराष्ट्रकाश्मीरोत्तरापथपाञ्चालोद्ध्रवानां कवीनां पाठप्रतिष्ठायां परिकरक्षेकाः ।

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अष्टमोऽध्यायः

श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजसिद्धान्तत्रयी, लोको, विरचना, प्रकीर्णकं, उचितसंयोगः, योक्तृसंयोगः, उत्पाद्यसंयोगः, संयोगविकारः इत्येताः काव्यार्थानां षोडश योनयः । श्रौत-स्मार्त-ऐतिहासिक-पौराणिक-मैमांसिक-सांख्यीय-न्यायवैशेषिकीय-बौद्धीय-लौकायतिक-आर्हत-शैवसिद्धान्तीय-पाञ्चरात्र-बौद्धसिद्धान्तीय-नाट्यशास्त्रीय-कामसूत्रीय-लौकिक-विरचनाविषयक-हस्तिशि-

श्वीय-नृत्परीक्षीय-धनुर्वेदीय-योगशास्त्रीयाणामुचितसंयोगयोक्तुसंयोगोत्पाद्यसंयोगसं-
योगविकाराणां काव्यार्थानामुदाहरणानि ।

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नवमोऽध्यायः

दिव्यः, दिव्यमानुषः, मानुषः, पातालीयः, मर्त्यपातालीयः, दिव्यपातालीयः,
दिव्यमर्त्यपातालीयश्चेति समधा अर्थः । दिव्यमानुषश्चतुर्धा दिव्यस्य मर्त्य-
गमनेन मर्त्यस्य स्वर्गगमनेन, दिव्यस्य मर्त्यभावेन मर्त्यस्य दिव्यभावेन, दिव्येतिवृत्त-
परिकल्पनया, प्रभावाविभूतदिव्यरूपतया च । तेषामुदाहरणानि । मर्त्य-पातालीय-
मर्त्यपातालीय-दिव्यपातालीय-स्वर्गर्थमर्त्यपातालीयानामुदाहरणानि । निःसीमार्थसार्थे
रसवत एव निवन्धो युक्तः । सरिद्वर्णनरसवत्ता, अद्विर्वर्णनरसवत्ता, सागरवर्णनरस-
वत्ता, विप्रलम्भेऽप्यरसवत्ता । तासामुदाहरणानि । वस्तुस्वरूपविचारः । मुक्त-
कप्रबन्धविपत्तेनार्थस्य द्वैविध्यम् । तावपि प्रत्येकं पञ्चधा शुद्धः, चित्रः कथोत्थः,
संविधानकभूः, आख्यानकवांश्चेति । तेषामुदाहरणानि । संस्कृतवत्सर्वास्वपि भाषासु
अवधानावश्यकता ।

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दशमोऽध्यायः

नामधातुपारायणादिकाव्यविद्यानां काव्यमातृणां च परिगणनम् । शुचि शीलनं
कवेराबद्धयकम् । तस्य भवनस्य, परिचारकस्य, मित्राणां, लेखकस्य च वर्णनं, तस्य गृहे
भाषानियमश्च । शिशुनागकुविन्दसातवाहनसाहसाङ्काणां प्राक्तननृपाणां स्वभवने
वर्णभाषानियमः । कवेरेखनसाधनानि, काव्यप्रबन्धे भाषानियमश्च । कवेराहोरात्रि-
कम् । असूर्यम्पश्यनिपण्णदत्तावसरप्रायोजनिकानां चतुर्विधानां कवीनां लक्षणानि ।
पुरुपवत् योपितामपि कवीभवनम् । सिद्धस्य प्रबन्धस्यानेकादर्शकरणम् । प्रबन्ध-
विनाशकारणानि । राज्ञः कविसमाजवर्णनम् । काव्यशास्त्रपरीक्षार्थं महानगरेषु
न्रहस्यभाकरणम् ।

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एकादशोऽध्यायः

पञ्चविधं शब्दहरणं पदतः, पादतः, अर्ढतः, वृत्ततः, प्रबन्धतश्च । श्लिष्टस्य
श्लिष्टपदेन हरणम्, श्लिष्टपदैकदेशेन हरणम् । श्लिष्टस्य यमकेन हरणम्, श्लिष्टस्य
प्रश्नोत्तरेण हरणम्, यमकस्य यमकेन हरणम् । अप्रसिद्धादिकारणैः शब्दार्थहरणेऽ-
भिरमेत इत्यवन्तिसुन्दर्या मतम् । च्यथिकपदहरणं हरणं न वेति विचारः । पादहरणं

स्वीकरणापरनामधेयं हरणम् । तद्वर्धप्रयोगे व्यस्तार्धप्रयोगे च । पाद एवान्यथात्व-
करणं पादोनहरणं वा न स्वीकरणम् । भिन्नार्थीनां पादानामेकेन पादेनान्वयनं कवि-
त्वमेव, तद्वत् कृतिपयपदैकदेशप्रयोगौ । वाक्यस्यान्यथा व्याख्यानमपि न स्वीकरणं
हरणं वा । परकीयस्य स्वीयत्वेन विलपनं दोषोदाहरणम् । मूल्यक्रयोऽपि हरणम् ।
नास्त्यचौरः कविजनः, परं तु यो निगृहितुं जानाति, स विना वाच्यं नन्दति ।
कविः कश्चिदुत्पादकः, कश्चित्परिवर्तकः, कश्चिदाञ्छादकः, कश्चित्संवर्गकः, परं तु यः
शब्दार्थोक्तिषु किञ्चन नृतनं पद्येत, प्राच्यं किञ्चन चोऽल्लिखेत, स महाकविः । p. 62

द्वादशोऽध्यायः

अर्थहरणस्य विचारः । अन्ययोनिर्निहृतयोनिरयोनिरिति त्रयो भेदाः । अन्ययो-
निर्दिधा प्रतिविम्बकल्प आलेख्यप्रख्यश्च । निहृतयोनिरिति द्विधा तुल्यदेहितुल्यः पर-
पुरप्रवेशसदृशश्च । अयोनिः पुनरेकादश एव । व्याख्या उदाहरणानि च प्रतिविम्ब-
कल्पादिचतुर्णामर्थीनाम् । अमीपामर्थीनामयस्कान्तवज्ञानवर्थीः भ्रामकचुम्बककर्पक-
द्रावकाः चत्वारः लौकिकाः कवयः । पञ्चमश्च चिन्तामणिरलौकिकोऽदृष्टचरार्थदर्शी ।
तेषां व्याख्याः । चिन्तामणेः लौकिकालौकिकमिश्रत्वेन त्रयो भेदाः । तेपामुदाहर-
णानि । प्रतिविम्बकल्पादिचतुर्णामर्थीनां प्रतेकमाष्टकयवशाद्विंशत्त्वरणोपायाः ।
तत्र प्रतिविम्बकल्पस्याष्टौ विकल्पाः व्यस्तकः, खण्डं, तैलविन्दुः, नटनेपथ्यं,
छन्दोविनिमयः, हेतुव्यययः, सङ्कान्तकं, सम्पुटश्च । तेपामुदाहरणानि । सोऽयं
कवेरवकवित्वदायी मर्वथा प्रतिविम्बकल्पः परिहरणीयः । p. 68

अयोदशोऽध्यायः

आलेख्यप्रख्यतुल्यदेहितुल्यपरपुरप्रवेशसदृशानां प्रत्येकमष्टौ भेदाः । तत्र सम-
क्रमः, विभूषणमोपः, व्युत्क्रमः, विशेषोक्तिः, उत्तंसः, नटनेपथ्यम्, एकपरिकार्यः,
प्रत्यापत्तिः इति आलेख्यप्रख्यस्य अष्टौ भेदाः । विपयपरिवर्तः, द्वन्द्वविच्छिन्नतिः,
रत्नमाला, सङ्घोल्लेखः, चूलिका (संवादिनी विसंवादिनीति द्विरूपा), विधानाप-
द्वारः, माणिक्यपुञ्जः, कन्द इति तुल्यदेहितुल्यस्याष्टौ भेदाः । अनयोर्मार्गयोरनुग्रा-
हत्वम् । हुड्युद्धं, प्रतिकञ्चुकं, वस्तुसंचारः, धातुवादः, सत्कारः, जीवझीवकः,
भावमुद्रा, तद्विरोधी इति परपुरप्रवेशसदृशस्य अष्टौ भेदाः इति द्वाविंशत्त्वर-
णोपायाः । अर्थवैपरीत्येन च तेषां प्रतियोगिनः । एतेषां हानोपादानविज्ञाने
कवित्वम् । p. 78

चतुर्दशोऽध्यायः

कविसमयलक्षणम् । स्वर्ग्यभौमपातालीयभेदैः कविसमयत्रैविध्यम् । तेषां मध्ये भौमस्य जातिद्रव्यगुणक्रियारूपतया चतुष्प्रकारत्वम् । तेषां प्रत्येकमसतो निबन्धनात्, सतोऽप्यनिबन्धनात्, नियमतश्चेति त्रैविध्यम् ।

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पञ्चदशोऽध्यायः

गुणसमयस्यापि असतो गुणस्य निबन्धनं सतोऽप्यनिबन्धनं, नियमतश्चेति त्रैविध्यम् ।

p. 86

षोडशोऽध्यायः

भौमवत्स्वर्ग्योऽपि कविसमयः, विशेषस्तु चन्द्रमसि ऐक्यकल्पनादि । भौम-स्वर्गवत् पातालीयः कविसमयः । विशेषस्तु नागसर्पयोः दैत्यदानवासुराणां च ऐक्यकल्पनम् ।

p. 89

सप्तदशोऽध्यायः

जगत् एकद्वित्रिसप्तचतुर्दशैकविंशतिरिति पृथक् पृथक् कल्पनाभेदेन भेदाः । भूलोकस्य ढीपाः समुद्राश्च । जम्बुद्वीपस्य वर्षणि वर्षगिरयश्च । भारतवर्षस्य नवभेदाः सप्तादूचक्रवर्तिनोऽर्थात्येऽपि । आर्यवर्तस्य पूर्वदेशो, दक्षिणापथः, पश्चादेशः, उत्तरापथः, मध्यदेशश्चेति पञ्च विभागाः । विभागपञ्चके जनपदानां, पर्वतानां, सरितामुत्पन्नद्रव्याणां च निर्देशाः । दिग्निवचारः । पौरस्त्यदाक्षिणात्यपाश्चात्योदीच्यानां देहवर्णनियमः ।

p. 98

अष्टादशोऽध्यायः

सौरचान्द्रमसे माने । ऋतुपु वायुदिग्विचारः । वर्षाधर्मवर्णनम् । शरद्धर्मवर्णनम् । हेमन्तधर्मवर्णनम् । शिशिरधर्मवर्णनम् । वसन्तधर्मवर्णनम् । ग्रीष्मधर्मवर्णनम् । सन्धिः, शैशवः, प्रौढिः, अनुवृत्तिश्चेति ऋतूनां चतुर्षोऽवस्थाः । तासामुदाहरणानि । शोभान्धोगन्धरसैः फलार्चनाभ्यां च पुष्पस्य पोदा उपयोगः । अन्तर्व्याजं, बहिर्व्याजं, बाह्यान्तर्व्याजं, सर्वव्याजं, बहुव्याजं, निर्याजमिति फलानां षोडा भेदः । p. 112



राजशेखरविरचिता काव्यमीमांसा ।

कविरहस्यम् ।



प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ।

अथातः काव्यं मीमांसिष्यामहे यथोपदिदेश श्रीकण्ठः परमेष्ठि-
वैकुण्ठादिभ्यश्चतुःषष्ठ्ये गिष्येभ्यः, सोऽपि भगवान्म्बूरिच्छा-
जन्मभ्यः स्वान्तेवासिभ्यः । तेषु सारम्बतेयो वृन्दीयसामपि चन्द्रः
काव्यपुम्प आसीत् । तं च सर्वसमयविदं दिव्येन चक्षुषा भविष्य-
दर्थदर्शिनं भूर्भुवःस्यन्नितयवर्तिनीषु प्रजासु हितकाम्यया प्रजापतिः
काव्यविद्याप्रवर्त्तनायै प्रायुङ्कः । सोऽप्रादशाधिकरणीं दिव्येभ्यः
काव्यविद्यास्लानकेभ्यः सप्रपञ्चं प्रोवाच । तत्र कविरहस्यं सहस्राक्षः
समाप्नासीत्, औक्तिकमुक्तिगर्भः, रीतिनिर्णयं सुवर्णनामः, आनुप्रा-
सिकं प्रचेनायनः, यमकानि चित्रं चित्राङ्गदः, गङ्गदश्शेषं शेषः, वास्तवं
पुलस्त्यः, औपम्यमौपकायनः, अतिशायं पाराशरः, अर्थश्लेषमुतथ्यः, १०
उभयालङ्कारिकं कुवेरः, वैनोदिकं कामदेवः, रूपकनिरूपणीयं भरतः,
रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकरणं घिषणः, गुणौपादानिक-
मुपमन्युः, औपनिषदिकं कुचमारः इति ततस्ते पृथक् पृथक् स्वशा-
स्त्राणि विरचयाश्चकुः । इत्थङ्कारश्च प्रकीर्णत्वात् सा किञ्चिदुच्चिच्छिद
इतीयं प्रयोजका(ना)ङ्गवती सङ्घिष्य सर्वमर्थमल्पग्रन्थेनाष्टादशाधि- १५
करणी प्रणीता । तस्या अयं प्रकरणाधिकरणसमुद्देशः । शास्त्रसङ्ग्रहः

१ चित्राङ्गद may go with यमकानि too, or all MSS may have omitted the name of the teacher of Yamakas.

शास्त्रनिर्देशः, काव्यपुरुषोत्पत्तिः, पदवाक्यविवेकः, पाठप्रतिष्ठा,
अर्थानुशासनं, वाक्यविधयः, कविविशेषः, कविचर्या, राजचर्या,
काकुप्रकाराः, शब्दार्थहरणोपायाः, कविसमयः, देशकालविभागः,
भुवनकोश, इति कविरहस्यं प्रथमधिकरणमित्यादि ।

इति सूत्राण्यथैतेषां व्याख्या भाष्यं भविष्यति ।
समासव्यासविन्यासः सैष शिष्यहिताय नः ॥
चित्रोदाहरणगुरुर्बी ग्रन्थेन तु लघीयसी ।
इयं नः काव्यमीमांसा काव्यव्युत्पत्तिकारणम् ॥
इयं सा काव्यमीमांसा मीमांसा यत्र वाग्लवः ।
वाग्लवं न स जानाति न विजानाति यस्त्वमाम् ॥
यायावरीयः सङ्क्लिप्य मुनीनां मतविस्तरम् ।
व्याकरोत्काव्यमीमांसां कविभ्यो राजशेषवरः ॥

इति राजशेषवरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ॥

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द्वितीयोऽध्यायः शास्त्रनिर्देशः ।

इह हि वाच्यमुभयथा आम्रं काव्यं च । शास्त्रपूर्वकत्वात् काव्यानां पूर्वं शास्त्रेष्वभिनिविशेषं । नह्यप्रवर्त्तितप्रदीपास्तमसि तत्त्वार्थसार्थमध्यक्षयन्ति । तच्च द्विधा—अपौमषेयं पौमषेयं च । अपौमषेयं श्रुतिः । सा च मन्त्रव्रात्यणे । विवृतक्रियातन्नामन्त्राः । मन्त्राणां स्तुतिनिन्दाव्याख्यानविनियोगग्रन्थो ब्राह्मणम् । क्रग्यजुःसामवेदाश्रयी । अथर्वणश्च तुरीयः । तत्रार्थवस्थितपादा क्रन्तः । ताः सगीतयः सामानि । अच्छन्दांस्यगीतानि यजूंषि । क्रन्तो यजूंषि (सामानि) चाथर्वणं त इमे चत्वारो वेदाः । इतिहासवेदधनुर्वेदौ गान्धर्वायुर्वेदावपि चोपवेदाः । “वेदोपवेदात्मा सार्ववर्णिकः पञ्चमो गेयवेदः” इति द्रौहिणिः । “शिक्षा, कल्पो, व्याकरणं, निरुक्तं, अन्दोविचितिः, ज्योतिषं च

षडङ्गानि” इत्याचार्याः । “उपकारकत्वादलङ्कारः सप्तममङ्गम्” इति यायावरीयः । क्रते च तत्स्वरूपपरिज्ञानाद्वदार्थानवगतेः । यथा—

“द्वा सुपर्णा सयुजा सग्वाया समानं वृक्षं परिष्वजाते ।

तयोरन्यः पिप्पलं स्वाद्वत्ति अनश्वन्नन्यो अभिन्नाकशीति ॥”

सेयं शास्त्रोत्तिः । प्रत्यधिकरणं च क्रचं यजुः सामार्थवर्णं ब्राह्मणं ५
चोदाहृत्य भाषामुदाहरिष्यामः । तत्र वर्णानां स्थानकरणप्रयत्ना-
दिभिः निष्पत्तिनिर्णयिनी शिक्षा आपिशलीयादिका । नानाशा-
ग्वाधीतानां मत्राणां विनियोजकं सूत्रं कल्पः । सा च यजुर्विद्या ।
शब्दानामन्वाख्यानं व्याकरणम् । निर्वचनं निरूप्तम् । छन्दसां
प्रतिपादयित्री छन्दोविचितिः । ग्रहगणितं ज्योतिषम् । अलङ्कार- १०
व्याख्यानं तु पुरस्तात् ।

पौरषेयं तु पुराणम्, आन्वीक्षिकी, मीमांसा, स्मृतितत्त्वमिति
चत्वारि शास्त्राणि । तत्र वेदाख्यानोपनिवन्धनप्रायं पुराणमष्टाद-
शाधा । यदाहुः—

“सर्गः प्रतिसंहारः कल्पो मन्वन्तराणि वंशविधिः ।

जगतो यत्र निबद्धं तद्विज्ञेयं पुराणमिति ॥”

“पुराणप्रविभेद एवेतिहासः” इत्येके । स च द्विधा परि(र)क्रियापु-
राकल्पाभ्याम् । यदाहुः—

“परि(र)क्रिया पुराकल्प इतिहासगतिर्द्विधा ।

स्यादेकनायका पूर्वा द्वितीया बहुनायका ॥”

२०

तत्र रामायणं भारतं चोदाहरणे । आन्वीक्षिकीं तु विद्यावसरे
वक्ष्यामः । निगमवाक्यानां न्यायैः सहस्रेण विवेकी मीमांसा ।
सा च द्विधा विधिविवेचनी ब्रह्मनिर्दर्शनी च । अष्टादशैव
श्रुत्यर्थस्मरणात्समृतयः । “तानीमानि चतुर्दश विद्यास्थानानि, यदुत
वेदाश्चत्वारः, षडङ्गानि, चत्वारि शास्त्राणि” इत्याचार्याः । तान्येतानि २५
कृत्स्नामपि भूर्भुवःस्वत्र्यां व्यासज्य वर्तन्ते । तदाहुः—

“विद्यास्थानानां गन्तुमन्तं न शक्तो

जीवेद्वर्षाणां योऽपि सायं सहस्रम् ।

तस्मात्सङ्घेपादर्थसन्दोहं उत्को
व्यासः संत्यक्तो ग्रन्थभीरुप्रियार्थम् ॥”

“सकलविद्यास्थानैकायतनं पञ्चदशं काव्यं विद्यास्थानम्” इति
यायावरीयः । गच्छपद्यमयत्वात् कविधर्मत्वात् हितोपदेशकत्वाच्च
५ तद्विश्वास्त्राण्यनुधावति । “वार्ता कामसूत्रं शिल्पशास्त्रं दण्ड-
नीतिरिति पूर्वैः सहाप्रादश विद्यास्थानानि” इत्यपरे । आन्वीक्षिकी
त्रयी वार्ता दण्डनीतिश्चेति विद्याः । “दण्डनीतिरेवैका विद्या”
इत्यौशनसाः । दण्डभयाद्विश्वास्त्रं कृत्स्नो लोकः स्वेषु स्वेषु कर्मस्ववतिष्ठते ।
“वार्ता दण्डनीतिद्वेष्ट विद्ये” इति बाह्यस्पत्याः । वृत्तिर्विनयग्रहणं च
१० स्थितिहेतुलोकग्यात्रायाः । “त्रयीवार्तादण्डनीतयस्तिस्रो विद्याः”
इति मानवाः । त्रयी हि वार्तादण्डनीत्योरुपदेष्टी । “आन्वीक्षिकी-
त्रयीवार्तादण्डनीतयश्चतस्रो विद्या” इति कौटिल्यः । आन्वी-
क्षिक्या हि विवेचिता त्रयी वार्तादण्डनीत्योः प्रभवति । “पञ्चमी
साहित्यविद्या” इति यायावरीयः । सा हि चतुर्सूणामपि विद्यानां
१५ निष्यन्दः । आभिर्धर्मार्थैः यद्विद्यात्तद्विद्यानां विद्यात्वम् । तत्र
त्रयी व्याख्याना । द्विधा चान्वीक्षिकी पूर्वोत्तरपक्षाभ्याम् । अर्ह-
द्वदन्तदर्शने लोकायतं च पूर्वः पक्षः । साङ्घां न्यायवैशेषिकौ
चोत्तरः । त इमे पृष्ठ तर्काः । तत्र च तिस्रः कथा भवन्ति वादो,
जल्पो, वितण्डा च । मध्यस्थयोस्तत्त्वावबोधाय वस्तुतत्त्वपरामशां
२० वादः । विजिगीषोः स्वपक्षसिद्धये छलजातिनिग्रहादिपरिग्रहो
जल्पः । स्वपक्षस्थापरिग्रहीत्री परपक्षस्य दूषयित्री वितण्डा ।
कृषिपाशुपाल्ये वणिज्या च वार्ता । आन्वीक्षिकीत्रयीवार्तानां
योगक्षेमसाधनो दण्डस्तस्य नीतिर्दण्डनीतिः । तस्यामायता लोक-
यात्रा । इति शास्त्राणि । सामान्यलक्षणं चैषाम्—

२५ “सरितामिव प्रवाहास्तुच्छाः प्रथमं यथोत्तरं विपुलाः ।
ये शास्त्रसमारम्भा भवन्ति लोकस्य ते वन्द्याः ॥”

१ A B अनुवाचन्ति. २ B omits पृष्ठ तर्काः । तत्र च.

सूत्रादिभिश्चैषां प्रणयनम् । तत्र सूत्रणात् सूत्रम् । यदाहुः—

“अल्पाक्षरमसन्दिग्धं सारवद्विश्वतो मुखम् ।

अस्तोभमनवद्यश्च सूत्रं सूत्रकृतो विदुः ॥”

सूत्राणां सकलसारविवरणं वृत्तिः । सूत्रवृत्तिविवेचनं पद्धतिः ।
आश्चिप्य भाषणाङ्गाल्प्यम् । अन्तर्भाष्यं समीक्षा । अवान्तरार्थवि- 5
च्छेदश्च सा । यथासम्भवमर्थस्य टीकनं टीका । विषमपदभञ्जिका
पञ्जिका । अर्थप्रदर्शनकारिका कारिका । उक्तानुरूपदुरुत्तचिन्ता
वार्तिकमिति शास्त्रभेदाः ।

“भवति प्रथयन्नर्थं लीनं समभिष्ठुतं स्फुटीकुर्वन् ।

अल्पमनल्पं रचयन्ननल्पमल्पं च शास्त्रकविः ॥” 10

शास्त्रैकदेशस्य प्रक्रिया प्रकरणम् । अध्यायादयस्त्वान्तरवि-
च्छेदाः कृतिभिः स्वतन्त्रतया प्रणीता इत्यपरिसङ्गेया अनाख्येयाश्च ।
शब्दार्थयोर्यथावत्सहभावेन विद्या साहित्यविद्या । उपविद्यास्तु
चतुःषष्ठिः । ताश्च कला इति विद्गधवादः । स आजीवः काव्यस्य ।
तमौपनिषदिके वक्ष्यामः । 15

इत्यनन्तोऽभियुक्तानामत्र संरम्भविस्तरः ।

त्यक्तो निपुणधीगम्यो ग्रन्थगौरवकारणात् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

द्वितीयोऽध्यायः शास्त्रनिर्देशः ॥

तृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ।

एवं गुरुभ्यो गिरः पुण्याः पुराणीः शृणुमः स्म, यत्किल धिषणं
शिष्याः कथाप्रसङ्गे पप्रच्छुः, कीदृशः पुनरसौ सारखतेयः काव्यपुरुषो
वो गुरुः ? इति । स तान् बृहताम्पतिरुचे ।

पुरा पुत्रीयन्ती सरस्वती तुषारगिरौ तपस्यामास । प्रीतेन मनसा

तां विरिञ्चिः प्रोवाच ‘पुत्रं ते सृजामि’ [इति] । अथैषा काव्यपुरुषं सुषुवे ।
सोऽभ्युत्थाय सपादोपग्रहं छन्दस्वर्तीं वाच्मुदचीचरत् ।

“यदेतद्राङ्गयं विश्वर्थमूर्त्या विवर्तते ।

सोऽस्मि काव्यपुमानस्वं पादौ वन्देय तावकौ ॥” [इति]

५ तामान्नायद्वचरीमुपलभ्य भाषाविषये छन्दोमुद्रां देवी ससम्म-
दमङ्गपर्यङ्गेनादाय तमुदलापयत् । “वत्स सच्छन्दस्काया गिरः प्रणे-
तर्वाङ्गयमातरमपि मानरं मां विजयसे । प्रशस्यतमं चेदमुदाहरन्ति
यदुत ‘पुत्रात्पराजयो द्वितीयं पुत्रजन्म’ इति । त्वत्तः पूर्वं हि विद्रांसो
गद्यं ददृशुर्न पद्यम् । त्वदुपज्ञमथातः छन्दस्वद्वचः प्रवत्स्यति । अहो
१० श्लाघनीयोऽसि । शब्दार्थौ ते शरीरं, संस्कृतं मुखं, प्राकृतं बाहुः,
जघनमपञ्चाः, पैशाचं पादौ, उरो मिश्रम् । समः प्रसन्नो मधुर उदार
ओजस्वी चासि । उक्तिचर्णं च ते वचः, रस आत्मा, रोमाणि छन्दांसि,
प्रश्नोत्तरप्रवड्हिकादिकं च वाकेलिः, अनुप्रासोपमादयश्च त्वामलङ्कु-
र्वन्ति । भविष्यतोऽर्थस्याभिधात्री श्रुतिरपि भवन्तमभिष्ठौति ॥

१५ “चत्वारि शृङ्गास्त्र(त)योऽस्य पादा द्वे शीर्षे ससहस्रासोऽस्य ।

त्रिधा बद्रो वृषभो रोरवीति महो देवो मर्त्यमा (ल्या आ)विवेश ॥” इति

तथापि संवृणु प्रगल्भस्य पुंसः कर्म । वालोचितं चेष्टस्व” इति
निगद्य निवेश्य चैनमनोकहाश्रयिणि गण्डशैलतलतल्पे स्लातुमभ्र-
गङ्गां जगाम । तावच्च कुशान् समिधश्च समाहर्तुं निःसृतो महामुनि-
२० रुशाना परिवृत्ते पूषण्यूपमोपमुतं तमद्राक्षीत् । कस्यायमनाथो वाल
इति चिन्तयन्स्वमाश्रमपदमनैषीत् । क्षणादाश्वस्तश्च स सारस्वतेय-
स्तस्मै छन्दस्वर्तीं वाचं समचारयत् । अकस्माद्विसापयन्स चाभ्युवाच ।

“या दुर्घाऽपि न दुर्घेव कविदोग्धुभिरन्वहम् ।

हृदि नः सन्निधत्तां सा सूक्तिधेनुः सरखती ॥” इति ॥

२५ तत्पूर्वकमध्येतृणां च सुमेधस्त्वमादिदेश । ततः प्रभृति तमुशनसं
सन्तः कविरित्याचक्षते । तदुपचाराच्च कवयः कवय इति लोक-

यात्रा । कविशब्दश्च कबृ वर्ण इत्यस्य धातोः काव्यकर्मणो रूपम् ।
काव्यैकस्त्पत्वाच्च सारस्वतेयेऽपि काव्यपुरुष इति भत्त्या प्रयुञ्जते ।
ततश्च विनिवृत्ता वागदेवी तत्र पुत्रमपद्यन्ती मध्येहृदयं चक्रन्द ।
प्रसङ्गागतश्च वाल्मीकिसुनिवृष्टा सप्रथर्यं तमुदन्तमुदाहृत्य भगवत्यै
भृगुसैंतेराश्रमपदमदर्शयत् । सापि प्रस्तुतपयोधरा पुत्रायाङ्कपालीं ५
ददाना शिरसि च चुम्बन्ती स्वस्तिमता चेतसा प्राचेतसायापि
महर्षये निभृतं सच्छन्दांसि वचांसि प्रायच्छत् । अनुप्रेक्षितश्च स
तया निषादनिहतसहचरीकं क्रौञ्चयुवानं कर्मणक्रेङ्कारया गिरा
क्रन्दन्तमुदीक्ष्य शोकवान् शोकमुज्जगाद् ।

“मा निषाद प्रतिष्ठां त्वसगमः शाश्वतीः समाः ।

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यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥” [इति]

ततो दिव्यदृष्टिर्देवी तस्मा अपि शोकाय वरमदात्, यदुतान्यदन-
भीयानो यः प्रथममेनमध्येष्यते स सारस्वतः कविः सम्पत्स्यत इति ।
स तु महामुनिः प्रवृत्तवचनो रामायणमितिहासं समद्भत् ।
द्वैपायनस्तु शोकप्रथमाध्यायी तत्प्रभावेन शतसाहस्रीं संहितां १५
भारतम् । एकदा तु ब्रह्मर्षिवृन्दारकयोः श्रुतिविवादे दाक्षिण्यवा-
न्देवः स्वयम्भूस्तामिमां निर्णेत्रीमुदिदेश । उपश्रुतवृत्तान्तश्च मातरं
ब्रजन्तीं सोऽनुवत्राज । ‘वत्स परमेष्ठिनाऽननुमतस्य ते न ब्रह्मलोक-
यात्रा निःश्रेयसाय’ इत्यभिदधाना हृठाश्यवर्तयदेनमात्मना तु प्रव-
श्वते । ततः स काव्यपुरुषो रूपाँ निश्चक्राम । प्रियं मित्रस्य च २०
कुमारः साक्रन्दं रुद्रन्नभ्यधीयत गौर्या ‘तात तृष्णीमास्व साऽहमेषा
निषेधामि’ इति निगदन्ती समचिन्तयत् । प्रायः प्राणभृतां प्रेमाण-
मन्तरेण नान्यहृन्धनमस्ति, तदेतस्य वशीकरणं कामपि त्रियं
मृजामीति विचिन्तयन्ती साहित्यविद्यावधूमुद्पादयत् । आदिशब्दैना-
मेष ते रूपा धर्मपतिः पुरः प्रतिष्ठते । तदनुवर्त्तस्वैनं निवर्तय च । भव- २५
न्तोऽपि हन्त मुनयः काव्यविद्यास्नातकाश्रितमेतयोः स्तुध्वमेर्नद्वि-

१ A भग्नभूतेः २ A, B अनुप्रेक्षितश्च ३ A भयात् ४ B omits रूपा ५ B
निषेधयामीति ६ B लृतद्विधं

वः काव्यसर्वस्वं भविष्यतीत्यभिधाय भगवती भवानी जोषमासि॒ष्ट ।
तेऽपि तथा कर्तुमवतस्थिरे ।

अथ सर्वे प्रथमं प्राचीं दिशं शिश्रियुर्यत्राङ्गवङ्गमुक्त्वब्रह्मपुण्ड्राद्या
जनपदाः । तत्राभियुज्ञाना तमौमेयी यं वेषं यथेष्टमसेविष्ट स
५ तत्रत्याभिः स्त्रीभिरन्वक्रियत । सा प्रवृत्तिरौद्रमागधी । तां ते
मुनयोऽभितुष्टुवुः—

“आद्र्दीर्घचन्दनकुचार्पितसूत्रहारः
सीमन्तचुम्बिसिचयः स्फुटवाहुमूलः ।
दर्वाप्रकाण्डरुचिरास्वगुरुपभोगा-
द्वैदाङ्गनामु चिरमेष चकास्तु वेषः ॥”

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यदृच्छयाऽपि याद्वेषपथ्यः स सारम्बतेय आसीत् तद्वेषाश्च पुरुषा
बभूवुः । साऽपि सैव प्रवृत्तिः । यदपरं नृत्तवाद्यादिकमेषा चक्रे सा
भारती वृत्तिः । तां ते मुनय इति समानं पूर्वेण । तथाविधाकल्प-
यापि तया यद्वशंवदीकृतः समासवदनुप्रासवयोगवृत्तिपरम्परा-
१५ गर्भं जगाद् सा गौडीया रीतिः । तां ते मुनय इति समानं पूर्वेण ।
वृत्तिरीतिस्वरूपं यथावसरं वक्ष्यामः ।

ततश्च स पश्चालान्प्रत्युच्चाल यत्र पाश्चालश्चरसेनहस्तिनापुरका-
इमीरवाहीकवाहीकवाहवेयादयो जनपदाः । तत्राभियुज्ञाना तमौ-
मेयीति समानं पूर्वेण । सा पाश्चालमध्यमा प्रवृत्तिः । तां ते मुन-
२० योऽभितुष्टुवुः—

“ताटङ्गवल्गनतराङ्गितगण्डलेन्व-
मानाभिलम्बिदरदोलिततारहारम् ।
आश्रोणिगुल्फपरिमण्डलितोत्तरीयं
वेषं नमस्यत महोदयसुन्दरीणाम् ॥”

२५ किञ्चिदार्दितमना यन्नेपथ्यः स सारम्बतेय आसीदिति समानं
पूर्वेण । साऽपि यदीषवृत्तगीतवाद्यविलासादिकं दर्शयाम्बुव सा
सात्त्वती वृत्तिः । आविद्वगतिमत्त्वात्सा चारभटी । तां ते मुनय
इति समानं पूर्वेण । तथाविधाकल्पयाऽपि तया यदीषद्वशंवदीकृत

ईषदसमासमीषदनुप्रासमुपचारगर्भंश्च जगाद् सा पाञ्चाली रीतिः ।
तां ते मुनय इति समानं पूर्वेण ।

ततः सोऽवन्तीन्प्रत्युच्चाल यत्रावन्तीवैदिशसुराष्ट्रमालवार्द्धभृ-
गुकच्छादयो जनपदाः । तत्राभियुज्ञाना तमौमेयीति समानं पूर्वेण ।
सा प्रवृत्तिरावन्ती । पाञ्चालमध्यमादाक्षिणात्ययोरन्तरचारिणी हि ५
सा । अत एव सात्त्वतीकैशिक्यौ तत्र वृत्ती । तां ते मुनयोऽभितुष्टुवुः—

“पाञ्चालनेपथ्यविधिर्नराणां

स्त्रीणां पुनर्नन्दतु दाक्षिणात्यः ।

यज्ञलिपतं यच्चरितादिकं त-

दन्योन्यसंभिन्नमवन्तिदेशे ॥” १०

ततश्च स दक्षिणां दिशमाससाद् यत्र मलयमेकलकुन्तलकेरल-
पालमञ्चरमहाराष्ट्रगङ्गकलिङ्गादयो जनपदाः । तत्राभियुज्ञाना
तमौमेयीति समानं पूर्वेण । सा दाक्षिणात्या प्रवृत्तिः । तां ते
मुनयोऽभितुष्टुवुः ।

“आमूलतो वलितकुन्तलचामूवृड-

शूर्णालकप्रचयलाज्ञितभालभागः ।

कक्षानिवेशनिविडीकृतनीविरेष

वेषश्चिरं जयति केरलकामिनीनाम् ॥” १५

तामनुरक्तमनाः स यन्नेपथ्यः सारखतेय आसीदिति समानं
पूर्वेण । साऽपि यद्विचित्रनृत्तगीतवाद्यविलासादिकमाविर्भावया- २०
मास सा कैशिकी वृत्तिः । तां ते मुनय इति समानं पूर्वेण । यदत्यर्थं
च स तथा वशंवदीकृतः स्थानानुप्रासवदसमासं योगवृत्तिगर्भं
च जगाद् सा वैदर्भी रीतिः । तां ते मुनय इति समानं पूर्वेण ।
तत्र वेषविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमो वृत्तिः, वचन-
विन्यासक्रमो रीतिः । “चतुष्टयी गतिर्वृत्तीनां प्रवृत्तीनां च, देशानां २५
युनरानन्त्यं तत्कथमिव कात्स्येन परिग्रहः” इत्याचार्याः । “अनन्ता-
नपि हि देशांश्चतुष्टयैवाकल्प्य कल्पयन्ति चक्रवर्तिक्षेत्रं सामान्येन,

१ B मानिनीनाम्.

तदवान्तरविशेषैः पुनरनन्ता एव” इति यायावरीयः । दक्षिणा-
त्समुद्रादुदीचीं दिशं प्रति योजनसहस्रं चक्रवर्तिक्षेपं, तत्रैष नेपथ्य-
विधिः । ततः परं दिव्याद्या अपि यं देशमधिवसेयुस्तदेश्यं वेषमा-
श्रयन्तो निबन्धनीयाः । स्वभूमौ तु कामचारः । द्वीपान्तरभवानां
५ तदनुसारेण वृत्तिप्रवृत्ती । रीतयस्तु तिस्रस्तास्तु पुरस्तात् । तत्रास्ति
मनोजन्मनो देवस्य क्रीडावासो विद्भेषु वत्सगुल्मं नाम नगरम् ।
तत्र सारखतेयस्तामौमेयीं गन्धर्ववत्परिणिनाय । ततस्तद्धूवरं
विनिवृत्य तेषु प्रदेशेषु विहरमाणं तुषारगिरिमेवाजगाम यत्र
गौरी सरखती च मिथः सम्बन्धिन्यौ तस्थतुः । तौ च कृतवन्दनौ
१० दम्पती दत्त्वाऽशिषं प्रभावमयेन वपुषा कविमानसनिवासिनौ
चक्रतुः । तयोश्च कविलोकस्वर्गसर्गं तमकल्प[ये]तां, यत्र काव्यमयेन
शरीरेण मर्त्यमधिवसन्तो दिव्येन देहेन कवय आकल्पं मोदन्ते ।

इत्येष काव्यपुरुषः पुरा सृष्टः स्वयम्भुवा ।
एवं विभज्य जानानः प्रेत्य चेह च नन्दति ॥

१५ इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
तृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ॥

चतुर्थोऽध्यायः पदवाक्यविवेकः ।

द्विविधं शिष्यमाचक्षते यदुत बुद्धिमानाहार्यबुद्धिश्च । यस्य निस-
र्गतः शास्त्रमनुधावति बुद्धिः स बुद्धिमान् । यस्य च शास्त्राभ्यासः
२० संस्कुरुते बुद्धिमसावाहार्यबुद्धिः । त्रिधा च सा, स्मृतिर्मतिः प्रज्ञेति ।
अतिक्रान्तस्यार्थस्य स्मर्त्री स्मृतिः । वर्त्तमानस्य मत्री मतिः । अना-
गतस्य प्रज्ञात्री प्रज्ञेति । सा त्रिप्रकाराऽपि कवीनामुपकर्त्री । तयो-
र्बुद्धिमान् शुश्रूषते शृणोति गृहीते धारयति विजानात्यूहतेऽपोहति
तत्त्वं चाभिनिविश्वाते । आहार्यबुद्धेरप्येत एव गुणाः किन्तु प्रशा-
२५ स्तारमपेक्षन्ते । अहरहः सुगुरुपासना तयोः प्रकृष्टो गुणः । सा हि
बुद्धिविकासकामधेनुः । तदाहुः—

“प्रथमति पुरः प्रज्ञाज्योतिर्यथार्थपरिग्रहे
तदनु जनयत्यूहापोहक्रियाविशदं मनः ।
अभिनिविशते तस्मात्तत्त्वं तदेकमुखोदयं
सह परिचयो विद्यावृद्धैः क्रमादमृतायते ॥”

ताभ्यामन्यथावृत्तिर्दुर्बुद्धिः । तत्र बुद्धिमतः प्रतिपत्तिः । स खलु ५
सकृदभिधानप्रतिपन्नार्थः कविमार्गं मृगयितुं गुम्कुलमुपासीत ।
आहार्यवुद्धेस्तु द्वयमप्रतिपत्तिः सन्देहश्च । स खल्वप्रतिपन्नमर्थ
प्रतिपत्तुं सन्देहं च निराकर्तुमाचार्यानुपतिष्ठेत । दुर्बुद्धेस्तु सर्वत्र
मतिविपर्यास एव । स हि नीलीमेचकितसिचयकल्पः । अनाधेयगुणा-
न्तरत्वात् । तं यदि सारस्वतोऽनुभावः प्रसादयति तमौ(दौ)पनिषदिके १०
बक्ष्यामः ।

“काव्यकर्मणि कवेः समाधिः परं व्याप्रियते” इति इयामदेवः ।
मनस एकाग्रता समाधिः । समाहितं चित्तमर्थान्पश्यति । उत्तमश्च—

“सारस्वतं किमपि तत्सुमहारहस्यं
यद्गोचरे च विदुषां निपुणैकसेव्यम् । १५
तत्सद्वये परमयं परमोऽभ्युपाथो
यज्जेतसो विदितवेद्यविधेः समाधिः ॥”

“अभ्यासः” इति मङ्गलः । अविच्छेदेन शीलनमभ्यासः । स हि
सर्वगामी सर्वत्र निरतिशयं कौशलभाधते । “समाधिरान्तरः प्रयत्नो
बाह्यस्त्वभ्यासः । तावुभावपि शक्तिसुद्धासयतः । सा केवलं २०
कौन्ये हेतुः” इति यायावरीयः । विप्रसृतिश्च सा प्रतिभाव्युत्पत्ति-
भ्याम् । शक्तिकर्तृके हि प्रतिभाव्युत्पत्तिकर्मणी । शक्तस्य प्रति-
भाति शक्तश्च व्युत्पद्यते । या शब्दग्राममर्थसार्थमलङ्घारतञ्चमुक्ति-
मार्गमन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा ।
अप्रतिभस्य पदार्थसार्थः परोक्ष इव । प्रतिभावतः पुनरपश्यतोऽपि २५

१ B क्रियाविसरं २ BC बुद्धिः ३ B काव्यहेतुः ४ Explained in A
in the margin as दूरवर्तिनी.

प्रत्यक्ष इव । यतो मेधाविरुद्धकुमारदासादयो जात्यन्धाः कवयः
श्रूयन्ते । किञ्च न महाकवयोऽपि देशद्वीपान्तरकथापुरुषादिदर्शनेन
तत्रत्यां व्यवहृतिं निबध्नन्ति स्म ? । तत्र देशान्तरव्यवहारः—

5 “प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपित्रो पुण्याभिषेकक्रिया ।
ध्यानं रत्नशिलागृहेषु विवुधस्त्रीसन्निधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तास्मिस्तपस्यन्त्यमी ॥”

10 द्वीपान्तरव्यवहारः—“अनेन सार्वं विहराम्बुराशे-
स्तीरेषु ताडीवनमर्मरेषु ।
द्वीपान्तरानीतलवङ्गपुष्टे-
रपाकृतस्वेदलवा मरुद्धिः ॥”

15 कथापुरुषव्यवहारः—“हरोऽपि तावत्परिवृत्तधैर्य-
श्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे विम्बफलाधरैष्टे
व्यापारयामास विलोचनानि ॥”

आदिग्रहणात्— “तथागतायां परिहासपूर्व
सख्यां सम्बी वेत्रभृदावभाषे ।
वाले व्रजामोऽन्यत इत्यथैनां
वधूरस्याकुटिलं ददर्श ॥”

20 सा च द्विधा कारयित्री भावयित्री च । कवेष्ठपकुर्वाणा कार-
यित्री । साऽपि त्रिविधा सहजाऽहायौपदेशिकी च । जन्मान्तर-
संस्कारापेक्षिणी सहजा । जन्मसंस्कारयोनिराहार्या । मन्त्रतत्त्वाद्युप-
देशप्रभवा औपदेशिकी । ऐहिकेन कियताऽपि संस्कारेण प्रथमां (मा) ।
तां सहजेति व्यपदिशन्ति । महता पुनराहार्या । औपदेशिक्याः
25 पुनरैहिक एव उपदेशकालः, ऐहिक एव संस्कारकालः । त इमे

त्रयोऽपि कवयः सारस्वत, आभ्यासिक, औपदेशिकश्च । जन्मा-
न्तरसंस्कारप्रवृत्तसरम्बतीको बुद्धिमान्सारस्वतः । इह जन्माभ्यासो-
द्धासितभारतीक आहार्यबुद्धिराभ्यासिकः । उपदेशित(श)दर्शितवा-
ग्विभवो दुर्बुद्धिरौपदेशिकः । “तस्मान्नेतरौ तत्रशेषमनुतिष्ठताम् ।
न हि प्रकृतिमधुरा द्राक्षा फाणितसंस्कारमपेक्षते” इत्याचार्याः । “न” ५
इति यायावरीयः । एकार्थं हि क्रियाद्वयं द्वैगुण्याय सम्पद्यते ।
“तेषां पूर्वः पूर्वः श्रेयान्” इति द्र्यामदेवः । यतः—

“सारस्वतः स्वतत्रः स्याद्वेदाभ्यासिको मितः ।
उपदेशकविस्त्वत्र वल्गु फल्गु च जल्पति ॥”

“उत्कर्षः श्रेयान्” इति यायावरीयः । स चानेकगुणसन्निपाते¹⁰
भवति । किञ्च—

“बुद्धिमत्त्वं च काव्याङ्गविद्यास्वभ्यासकर्म च ।
कवेश्वोपनिषच्छत्तिस्त्रयमेकत्र दुर्लभम् ॥
काव्यकाव्याङ्गविद्यासु कृताभ्यासस्य धीमतः ।
मत्रानुष्ठाननिष्ठस्य नेदिष्ठा कविराजता ॥” १५

कवीनां तारतम्यतश्चैष प्रायोवादः ।

“एकस्य तिष्ठति कवेर्गृहं एव काव्य-
मन्यस्य गच्छति सुहृद्वनानि यावत् ।
न्यस्यावि(स्यद्वि)दग्धवदनेषु पदानि शश्व-
त्कस्यापि सञ्चरति विश्वकुतृहलीव ॥” २०

सेयं कारयित्री । भावकस्योपकुर्वाणा भावयित्री । सा हि कवे:
अममभिप्रायं च भावयति । तथा खलु फलितः कवेव्यापारतरः ।
अन्यथा सोऽवकेशी स्यात् । “कः पुनरनयोर्भेदो यत्कविर्भावयति
भावकश्च कविः” इत्याचार्याः । तदाहुः—

“प्रतिभातारतम्येन प्रतिष्ठा भुवि भूरिधा ।
भावकस्तु कविः प्रायो न भजत्यधमां दशाम् ॥” २५

“न” इति कालिदासः । पृथगेव हि कवित्वाद्वावकत्वं, भाव-
कत्वाच्च कवित्वम् । स्वरूपभेदाद्विषयभेदाच्च । यदाहुः—

“कश्चिद्वाचं रचयितुमलं श्रोतुमेवापरस्तां
कल्याणी ते मतिरुभयथा विस्मयं नस्तनोति ।
५ नह्येकस्मिन्नतिशयवतां सन्निपातो गुणाना-
मेकः सूते कनकमुपलस्तपरीक्षाक्षमोऽन्यः ॥”

“ते च द्विधा । अरोचकिनः, सतृणाभ्यवहारिणश्च” इति मङ्गलः ।
“कवयोऽपि भवन्ति” इति वामनीयाः । “चतुर्द्वा” इति याया-
वरीयः “मत्सरिणस्तत्त्वाभिनिवेशिनश्च” । “तत्र विवेकिनः पूर्वे
१० तद्विपरीतास्तु तनोऽनन्तराः” इति वामनीयाः । “अरोचकिता हि
तेषां नैसर्गिकी ज्ञानयोनिर्वा । नैसर्गिकीं हि^१ संस्कारशतेनापि
वङ्गमिव कालिकां ते नै जहति । ज्ञानयोनौ तु तस्यां विशिष्टज्ञे-
यवति वचसि रोचकितावृत्तिरेव” इति यायावरीयः । किञ्च सतृ-
णाभ्यवहारिता सर्वसाधारणी । तथाहि व्युत्पित्सोः कौतुकिनः
१५ सर्वस्य सर्वत्र प्रथमं सा । प्रतिभाविवेकविकलता हि न गुणागुण-
योर्विभागसूत्रं पातयति । ततो बहु ल्यजति बहु च गृह्णाति । विवे-
कानुसारेण हि बुद्ध्यो मधु निष्पन्दनते । परिणामे तु यथार्थदर्शी
स्यात् । विभ्रमभ्रंशाश्र निःश्रेयसं सन्निधत्ते । मत्सरिणस्तु प्रतिभा-
तमपि न प्रतिभातं, परगुणेषु वाच्यमत्वात् । स पुनरमत्सरी ज्ञाता
२० च विरलः । तदुक्तम्—

“कस्त्वं भोः कविरस्मि काप्यभिनवा सूक्तिः सम्वे पञ्चतां
लक्ता काव्यकथैव सम्प्रति मया कस्मादिदं श्रूयताम् ।
यः सम्यग्विविनक्ति दोषगुणयोः सारं स्वयं सत्कविः
सोऽस्मिन्भावक एव नास्त्वय भवेहैवान्न निर्मत्सरः ॥”

२५ तत्त्वाभिनिवेशी तु मध्येसहस्रं यद्येकः । तदुक्तम्—

“शब्दानां विविनक्ति गुम्फनविधीनामोदते सूक्तिभिः
सान्द्रं लेद्वि रसामृतं विचिनुते तात्पर्यमुद्रां च यः ।

^१ A. reads न after हि. ^२ A. omits न. ^३ A. विरलं. ^४ A. रसोदयं.

पुण्यैः सङ्घटते विवेकतुविरहादन्तसुखं ताम्यतां
केषामेव कदाचिदेव(प) सुधियां काव्यश्रमज्ञो जनः ॥

स्वामी मित्रं च मन्त्री च शिष्यश्वाचार्यं एव च ।
कवेर्भवति ही चित्रं किं हि तद्यन्तं भावकः ॥

काव्येन किं कवेस्तस्य तन्मनोमात्रवृत्तिना ।
नीयन्ते भावकैर्यस्य न निवन्धा दिशो दश ॥

सन्ति पुस्तकविन्यस्ताः काव्यवन्धा गृहे गृहे ।
द्वित्रास्तु भावकमनःशिलापद्मनिकुटिताः ॥

सत्काव्ये विक्रियाः काश्चिद्दावकस्योल्लसन्ति ताः ।
सर्वाभिनयनिर्णीतौ दृष्टा नाश्चमृजा न याः ॥

वाग्भावको भवेत्कश्चित्कश्चिद्ददयभावकः ।
सात्त्विकैराङ्गिकैः कश्चिदनुभावैश्च भावकः ॥

गुणादानपरः कश्चिद्दोषहानपरोऽपरः ।
गुणदोषाहृतिल्यागपरः कश्चन भावकः ॥

अभियोगे समानेऽपि विचित्रो यदयं क्रमः ।
तेन विद्धः प्रसादोऽत्र वृणां हेतुरमानुषः ॥

न निसर्गकविः शास्त्रे न क्षुण्णः कवते च यः ।
विडम्बयति सात्मानमाग्रहयहिलः किल ॥

कवित्वं न स्थितं यस्य काव्ये च कृतकौतुकः ।
तस्य सिद्धिः सरस्वत्यास्तच्चमन्त्रप्रयोगतः ॥

प(य)दाऽन्तरं वेत्ति सुधीः स्वाक्यपरवाक्ययोः ।
तदा स सिद्धो मन्तव्यः कुकविः कविरेव वा ॥”

कारयित्रीभावयित्यावितीमे प्रतिभाभिदे ।
अथातः कथयिष्यामो व्युत्पत्तिं काव्यमातरम् ॥

इति राजरेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे चतुर्थोऽध्यायः ॥
पदवाक्यविवेकः । काव्यविशेषेषु कारयित्रीभावयित्री नाम समीक्षा ॥

पञ्चमोऽध्यायः काव्यपाककल्पः ।

“बहुज्ञता व्युत्पत्तिः” इत्याचार्याः । सर्वतोदिक्षा हि कविवाचः ।
तदुक्तम्—“प्रसरति किमपि कथञ्चन नाभ्यस्ते गोचरे वचः कस्य ।

इदमेव तत्कवित्वं यद्वाचः सर्वतोदिक्षाः ॥”

५ “उचितानुचितविवेको व्युत्पत्तिः” इति यायावरीयः । “प्रति-
भाव्युत्पत्त्योः प्रतिभा श्रेयसी” इत्यानन्दः । सा हि कवेरव्युत्प-
त्तिकृतं दोषमदोषमाच्छादयति । तदाह—

“अव्युत्पत्तिकृतो दोषः शक्तया संवियते कवेः ।
यस्त्वशक्तिकृतस्तस्य श्रगित्येवावभासते ॥”

१० शक्तिशब्दश्चायमुपचरितः प्रतिभाने वर्तते ।

“एतत्किं शिरसि स्थितं मम पितुः खण्डं सुधाजन्मनो
लालाटं किमिदं विलोचनमिदं हस्तेऽस्य किं पन्नगाः ।
इत्यं क्रौञ्चरिपोः क्रमादुपगते दिग्वाससः शूलिनः
पश्चे वामकरोपरोधमुभगं देव्याः स्मिनं पातु वः ॥”

१५ “व्युत्पत्तिः श्रेयसी” इति मङ्गलः । सा हि कवेरशक्तिकृतं
दोषमदोषमाच्छादयति । तथा हि—

“कवेः संवियतेऽशक्तिर्व्युत्पत्त्या काव्यवर्त्मनि ।
वैद्यर्थीचित्त(त्र)चित्तानां हेया शब्दार्थगुम्फना ॥”

व्युत्पत्तिर्यथा—“कृतः कण्ठे निष्को नहि किमुत तन्वी मणिलता
२० कृशं लीलापत्रं श्रवसि निहितं कुण्डलमुच्चि ।
न कौशेयं चित्रं वसनमवदातं तु वसिनं
समासन्नीभृते निधुवनविलासे वनितया ॥”

“प्रतिभाव्युत्पत्ती मिथः समवेते श्रेयस्यौ” इति यायावरीयः ।
न खलु लावण्यलाभाद्यते रूपसम्पत् । क्रते रूपसम्पदो वा लावण्यल-
२५ विधर्महते सौन्दर्याय । उभययोगो यथा—

“जन्माकाण्डोम्नालो नग्नकिरणलस्त्केसरार्लीकरालः
प्रत्यग्रालक्तकाभाप्रसरकिसलयो मञ्जुमञ्जीरभृङ्गः ।
भर्तुर्नृत्यानुकारे जयति निजतनुम्बच्छलावण्यवापी-
सम्भूताम्भोजशोभां विदधदभिनवां दण्डपादो भवान्याः॥”

प्रतिभाव्युत्पत्तिमांश्च कविः कविरित्युच्यते । स च त्रिधा । ५
शास्त्रकविः काव्यकविरुभयकविश्च । “तेषामुत्तरोत्तरीयो(रो) गरी-
यान्” इति इयामदेवः । “न” इति यायावरीयः । यथा स्वविषये
सर्वो गरीयान् । नहि राजहंसश्चन्द्रिकापानाय प्रभवति, नापि चको-
रोऽन्नः क्षीरोद्धरणाय । यच्छास्त्रकविः काव्ये रससम्पदं विच्छि-
नत्ति । यत्काव्यकविः शास्त्रे तर्ककर्त्तशमप्यर्थमुक्तिवैचित्र्येण शूथ-१०
यति । उभयकविस्तृभयोरपि वरीयान्यनुभयत्र परं प्रवीणः स्यात् ।
तस्मात्तुल्यप्रभावावेव शास्त्रकाव्यकवी । उपकार्योपकारकभावं तु
मिथः शास्त्रकाव्यकव्योरनुमन्यामहे । यच्छास्त्रसंस्कारः काव्यमनु-
गृह्णाति शास्त्रैकप्रवणता तु निगृह्णाति । काव्यसंस्कारोऽपि शास्त्र-
वाक्यपाकमनुरुणद्वि काव्यैकप्रवणता तु विरुणद्वि । तत्र त्रिधा । १५
शास्त्रकविः । यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि
काव्ये शास्त्रार्थं निधत्ते । काव्यकविः पुनरष्टधा । तद्यथा रचना-
कविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रसकविः,
मार्गकविः, शास्त्रार्थकविरिति । तत्र रचनाकविः—

“लोलङ्गाङ्गलवल्लीवलयितवकुलानोकहस्कन्धगोलै-
गोलाङ्गूर्नेनदद्विः प्रतिरसितजरत्कन्द्रामन्दिरेषु ।
खण्डेषूद्दण्डपिण्डीतगरतरलकाः प्रापिरे येन वेला-
मालङ्ग्योत्तालैतल्लस्फुटितपुटकिनीबन्धवो गन्धवाहाः ॥”

त्रिधा च शब्दकविर्नामाख्यातार्थभेदेन । तत्र नामकविः—

“विद्येव पुंसो महिमेव राज्ञः
प्रज्ञेव वैद्यस्य दयेव साधोः ।

१ B विदधदभिनयाद्. २ B त्तान्.

लज्जेव शूरस्य भृजेव यूनो
विभूषणं तस्य नृपस्य सैव ॥”

आख्यातकविर्यथा—“उच्चेस्तरां जंहसुराजहृपुर्जगर्जु-
राजप्तिरे भुजतटीनिकरैः स्फुरद्धिः ।
5 सन्तुष्टुवुरुमुदिरे वहु मेनिरे च
वाचं गुरोरमृतसम्भवलाभगर्भाम् ॥”

नामाख्यातकविः—“हनत्विषोऽन्धाः शिथिलांसबाहवः
थ्रि(थ्रि)यो विषादेन विचेनना इव ।
न चुक्षुशुनों मरुदुर्न सम्बनु-
र्न चेलुरामुर्लिङ्गिता इव क्षणम् ॥”

अर्थकविः—“देर्वा पुत्रमसूत नृत्यन गणाः किं तिष्ठतेत्युद्गुजे
हर्षाञ्छृङ्गिरिटावुदाहृतगिरा चामुण्डयाऽलिङ्गिते ।
पायाद्वा जितदेवदुन्दुभिघनध्वानप्रवृत्तिस्तयो-
रन्योन्याङ्गनिपातजर्जरजरत्सथूलास्थिजन्मा रवः ॥”

15 द्विभाऽलङ्कारकविः शब्दार्थभेदेन । तयोः शब्दालङ्कारः—
“न प्राप्तं विषमरणं प्राप्तमपापेन कर्मणा विषमरणम् ।
न मृतो भागीरथ्यां मृतोऽहमुपगृह्य मन्दभागी रथयाम् ॥”

अर्थालङ्कारः—“ग्रान्तजिह्वापताकस्य फणच्छत्रस्य वासुकेः ।
दंष्ट्राशालाकादारिद्वयं कर्तुं योग्योऽस्ति मे भुजः ॥”

20 उत्क्तिकविः—“उदरमिदमनिन्दं मानिनीश्वासलौलाभ्यं
स्तनतटपरिणाहो दोर्लतालेश्वसीमा ।
स्फुरति च वदनेन्दुर्दृक्प्रणालीनिपेय-
स्तदिह सुदृशि कल्याः केलयो यौवनस्य ॥”

यथा वा—“प्रतीच्छत्याशोकीं किसलयपरावृत्तिमधरः
कपोलः पाण्डुत्वादवतरति ताढीपरिणतिम् ।

१ C जहसुरजहृपु. २ C भुजतटानि करैः. ३ A रन्योन्याङ्ग. ४ BC प्राप्तं पापेन
कर्मणा विषमरणं च. ५ B लव्यं.

परिम्लानप्रायामनुवदति दृष्टिः कमलिनी-
मितीयं माधुर्यं सृशति च तनुत्वं च भजते ॥”

रसकविः—“एतां विलोकय तन्दूरि ताम्रपर्णी—
मम्भोनिधौ विवृतशुक्तिपुटोद्धृतानि ।
यस्याः पयांसि परिणाहिषु हारमूर्त्या
वामभ्रुवां परिणमन्ति पयोधरेषु ॥”

5

मार्गकविः—“मूलं वालकवीर्स्थां सुरभयो जातीतस्तणां त्वचः
सारश्चन्दनशाखिनां किसलयान्याद्राण्यशोकस्य च ।
शैरीषी कुसुमोद्धृतिः परिणमन्मोत्त्वं च सोऽयं गणः
ग्रीष्मेणोऽमहरः पुरा किल ददे दग्धाय पञ्चेषवे ॥” 10

शास्त्रार्थकविः—“आत्मारामा विहितरनयो निर्विकल्पे समाधौ
ज्ञानोद्रेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं वीक्षयन्ते कमपि तमसां ज्योतिषां वा परस्ता-
त्तं मोहान्धः कथमयमसुं वेत्ति देवं पुराणम् ॥”

एषां द्वित्रैर्गुणैः कनीयान्, पञ्चकर्मध्यमः, सर्वगुणयोगी महाकविः । 15
दश च कवेरवस्था भवन्ति । तत्र च बुद्धिमदाहार्यबुद्ध्योः सप्त,
तिसश्चौपदेशिकस्य । तत्यथा काव्यविद्यास्तातकः, हृदयकविः, अ-
न्यापदेशी, सेविता, घटमानः, महाकविः, कविराजः, आवेशिकः,
अविच्छेदी, सङ्कामयिता च । यः कवित्वकामः काव्यविद्योपविद्याग्र-
हणाय गुरुकुलान्युपास्ते स विद्यास्तातकः । यो हृदय एव कवते 20
निहुते च स हृदयकविः । यः स्वमपि काव्यं दोषभयादन्यस्येत्यपदिद्य
पठति सोऽन्यापदेशी । यः प्रवृत्तवचनः पौरस्त्यानामन्यतमच्छाया-
मभ्यस्यति स सेविता । योऽनवद्यं कवते न तु प्रबधाति स घटमानः ।
योऽन्यतरप्रबन्धे प्रवीणः स महाकविः । यस्तु तत्र तत्र भाषा-
विशेषे तेषु [तेषु] प्रबन्धेषु तस्मिस्तस्मिंश्च रसे खत्त्रः स कविराजः । 25
ते यदि जगत्यपि कतिपये । यो मन्त्रादुपदेशवशालूब्धसिद्धिरावे-

१ A तलोदरि. २ AB वीक्षयन्ते. ३ B संकमयिता.

शसमकालं कवते स आवेशिकः । यो यदैवेच्छति तदैवाविच्छिन्न-
वचनः सोऽविच्छेदी । यः कन्याकुमारादिषु सिद्धिमन्त्रः सरस्वतीं
सङ्क्रांमयति स सङ्क्रांमयिता ।

सततमभ्यासवशतः सुकवेः वाक्यं पाकमायाति । “कः पुनरयं
पाकः?” इत्याचार्याः । “परिणामः” इति मङ्गलः । “कः पुनरयं प-
रिणामः?” इत्याचार्याः । “सुपां तिङां च श्रृंवः यैषा व्युत्पत्तिः”
इति मङ्गलः । “सौश्रव्यमेतत् । पदनिवेशनिष्कम्पता पाकः”
इत्याचार्याः । तदाहुः—

“आवापोद्वरणे तावद्यावदोलायते मनः ।

१० पदानां स्थापिते स्थैर्ये हन्त सिद्धा सरस्वती ॥”

“आग्रहपरिग्रहादपि पदस्थैर्यपर्यवसायस्तस्मात्पदानां परिवृत्ति-
वैमुख्यं पाकः” इति वामनीयाः । तदाहुः—

“यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।

तं शब्दन्याय(स)निष्णानाः शब्दपाकं प्रचक्षते ॥”

१५ “इयमशक्तिर्न पुनः पाकः” इत्यवन्तिसुन्दरी । यदेकस्मिन्वस्तुनि
महाकर्वीनामनेकोऽपि पाठः परिपाकवान्भवति । तस्माद्रसोचित-
शब्दार्थसूक्तिनिवन्धनः(नं) पाकः । यदाह—

“गुणालङ्काररीत्युक्तिशब्दार्थग्रथनक्रमः ।

स्वदते सुधियां येन वाक्यपाकः स मां प्रति ॥”

२० तदुक्तम्—“सनि वक्तरि सत्यर्थं शब्दे सनि रसे सनि ।

अस्ति तत्र विना येन परिस्ववति वाज्ञाधु ॥”

“कार्यानुमेयतया यत्तच्छब्दनिवेद्यः परं पाकोऽभिधाविषयः । त-
त्सहदयप्रसिद्धिसिद्ध एव व्यवहाराङ्गमसौ” इति यायावरीयः ।

२५ स च कविग्रामस्य काव्यमभ्यस्यतो नवधा भवति । तत्राद्यन्तयो-
रस्वादु पिचुमन्दपाकम्, आदावस्वादु परिणामे मध्यमं बद्रपाकम्,
आदावस्वादु परिणामे स्वादु मृद्वीकापाकम्, आदौ मध्यममन्ते चा-
स्वादु वार्ताकपाकम्, आद्यन्तयोर्मध्यमं तिनिंडीकपाकम्, आदौ

१ A सिद्धिमन्त्रः. २ B संक्रमयति. ३ B संक्रमयिता. ४ BC श्रवः सैषा.
५ B अवापो. ६ B च.

मध्यममन्ते खादु सहकारपाकम्, आदावुत्तममन्ते चाम्बादु क्रमुक-
पाकम्, आदावुत्तममन्ते मध्यमं त्रपुसपाकम्, आद्यन्तयोः खादु
नालिकेरपाकमिति । तेषां त्रिष्वपि त्रिकेषु पाकाः प्रथमे त्याज्याः ।
वरमकविर्व पुनः कुकविः स्यात् । कुकविता हि सोच्छ्वासं मरणम् ।
मध्यमाः संस्कार्याः । संस्कारो हि सर्वस्य गुणमुत्कर्षति । द्वादशव- ५
र्णमपि सुवर्णं पावकपाकेन हेमीभवति । शेषा ग्राह्याः । स्वभावशुद्धं
हि न संस्कारमपेक्षते । न मुक्तामणेः शाणस्तारतायै प्रभवति । अन-
वस्थितपाकं पुनः कपित्थपाकमामनन्ति । तत्र पलालधूननेन अन्न-
कणलाभवत्सुभाषितलाभः ।

सम्यगभ्यस्यतः काव्यं नवधा परिपच्यते ।

10

हानोपादानसूचेण विभजेत्तद्वि वुद्धिमान् ॥

अयमत्रैव शिष्याणां दर्शितम्निविधो विधिः ।

किन्तु वि(त्रि)विधमप्येतत्रिंजगत्यस्य(?) वर्तते ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

शिष्यविशेषेषु काव्यपाककल्पः पञ्चमोऽध्यायः ॥

15

षष्ठोऽध्यायः पदवाक्यविवेकः ।

व्याकरणस्मृतिनिर्णीतिः शब्दो निरुक्तनिर्घैण्टादिभिर्निर्दिष्टः । तद-
भिधेयोऽर्थः । तौ पदम् । तस्य पञ्च वृत्तयः—सुब्रृत्तिः, समासवृत्तिः,
तद्वितवृत्तिः कुद्वृत्तिः, तिङ्गवृत्तिश्च । गौरश्वः पुरुषो हस्तीति जाति-
वाचिनः शब्दाः । हरो हरिर्हिरण्यगर्भः काल आकाशं दिगिति २०
द्रव्यवाचिनः । श्वेतः कृष्णो रक्तः पीत इति च गुणवाचिनः । प्राद-
यश्चादयश्चासत्त्ववचनाः । नगरमुप प्रस्थितः पन्थाः, वृक्षमनु द्योतते
विद्युदिति कर्मप्रवचनीयाः । “सेयं सुब्रृत्तिः पञ्चतथ्यपि वाञ्छयस्य
माता” इति विद्वांसः । सुब्रृत्तिरेव समासवृत्तिः । व्याससमासा-

१ B हरो, २ B त्रिम्य...वर्तते, ३ B निर्घटादिभिः.

वेवानयोर्भेदहेतु । सा च पोढा द्रन्दादिभेदेन । तत्र षट्समासीस-
माससूक्तम्—

“दन्धोऽस्मि द्विगुरस्मि च गृहे न मे सततमव्ययीभावः ।

तत्पुरुष कर्म धारय येनाहं स्यां बहुवीहिः ॥”

५ तद्वित्वृत्तिः पुनरनन्ता । तद्विशास्त्रप्रायोवादो यदुत तद्वितमूढाः
पाणिनीयाः[इति] । माञ्छिष्ठरौचनिकं सौरं सैन्धवं वैयासीयमिति
तद्वितान्ताः । प्रातिपदिकविषया चेयम् । कृद्वृत्तिश्च धातुविषया ।
कर्ता हर्ता कुम्भकारो नगरकार इनि कृदन्ताः । तिइवृत्तिर्दशाधा
दशलकारीभेदेन । द्विधा च सा धातुसुव्यातुविषयत्वेन । अपल्लवयत्
१० पचति पश्यतीति धातुव्यायान्याख्यातानि । अपल्लवयत् पल्लवयति
पल्लवयिष्यतीति सौव्यधातुव्यायानि ।

१५ तदिदमित्थङ्कारं पञ्चप्रकारमपि पद्भातं मिथः समन्वीयमानमा-
नन्त्याय कल्पते । तज्जन्मा चैष विदुपां वादो यत्किल दिव्यं समा-
सहस्रं वृहस्पतिर्वत्ता शतक्रतुरध्येता तथापि नान्तः शब्दराशोरा-
सीत[इति] । तत्र द्रयिनसुव्यृत्तयो विद्भाः । वल्लभसमासगतयो
गौडाः । प्रियतद्विता दाक्षिणात्याः । कृत्ययोगरूचय उदीच्याः ।
अभीष्टतिइवृत्तयः सर्वेऽपि सन्तः । तेषां च विशेषलक्षणानुसन्धा-
नेनावर्द्धताख्यातगणः । उत्तरश्च—

“विशेषलक्षणविदां प्रयोगाः प्रतिभान्ति ये ।

२० आख्यातराशिस्तरेष प्रत्यहं ह्युपचीयते ॥”

पदानामभिधित्सितार्थग्रन्थनाकरः सन्दभौं वाक्यम् । “तस्य च
त्रिधाऽभिधाव्यापारः” इत्यौऽद्याः । वैभक्तः शाक्तः शक्तिविभक्ति-
मयश्च । प्रतिपदं श्रूयमाणासूपपदविभक्तिषु कारकविभक्तिषु वा
वैभक्तः । लुप्तास्वपि विभक्तिषु समाससामर्थ्यात्तदर्थावगतौ
२५ शाक्तः । उभयात्मा च शक्तिविभक्तिमयः । तत्र वैभक्तः—

“नमस्तस्मै वराहाय लीलयोद्वरते महीम ।

खुरयोर्मध्यगो यस्य मेरुः खण्डवणायते ॥”

शास्त्रः—“वित्रस्तशांत्रुः स्पृहयालुलोकः
प्रपन्नसामन्त उदग्रसन्त्वः ।
अधिष्ठितौदार्थगुणोऽसिपत्र-
जितावनिर्नास्ति नृपस्त्वदन्यः ॥

यथा वा—“कण्ठदोलायितोहामनीलेन्दीवरदामकाः ।
हरिभीत्याश्रिताशेषकालियाहिकुला इव ॥”

शक्तिविभक्तिमयः—“अथागादेकदा स्पष्टचतुराशासुम्बवृनिः ।
तं ब्रह्मेव शारत्कालः प्रोत्फुल्कमलासनः ॥”¹⁹

तत्र वाक्यं दशाधा । एकाख्यातम्, अनेकाख्यातम्, आवृत्ताख्या-
तम्, एकाभिधेयाख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्,¹⁰
समुच्चिताख्यातम्, अध्याहृताख्यातम्, कृद्वभिहिताख्यातम्, अनपे-
क्षिताख्यातमिति ।

तत्रैकाख्यातम्—“जग्यत्येकपदाक्रान्तसमस्तभुवनत्रयः ।

द्वितीयपदविन्यासव्याकुलाभिनयः शिवः ॥”

अनेकाख्यातम् । तत्र द्विधा सान्तरं निरन्तरम् [इति] । तयोः¹⁵
प्रथमम्—

“दंवासुरास्तमथ मन्थगिरां विरामे
पद्मासनं जय जयेति वभाषिरे च ।
द्रागभेजिरे च परितो वहु मेनिरे च
खाग्रेसरं विदधिरे च ववन्दिरे च ॥”

द्वितीयम्—“त्वं पासि हंसि तनुषे मनुषे विभर्षि
विभ्राजसे सृजसि संहरसे विराषि ।

आस्से निरस्यसि सरस्यसि रासि लासि
सङ्कीडसे ब्रुडसि मेधैसि मोदसे च ॥”

“आख्यातपरतन्त्रा वाक्यवृत्तिरतो यावदाख्यातमिह वाक्यानि”²¹
इत्याचार्याः । “एकाकारतया कारकग्रामस्यैकार्थतया च वचोवृत्ते-
रेकमेवेदं वाक्यम्” इति यायावरीयः ।

¹ B शकः. ² C हरिभीत्याश्रिताः शब्दः. ³ C मेघसं.

आवृत्ताख्यातम्—“जयत्यमलकौस्तुभस्तवकितांसपीठो हरि-
र्जयन्ति च मृगेक्षणाश्वलदपाङ्गदष्टिक्रमाः ।
ततो जयन्ति मल्लिका तदनु सर्वसंवेदना-
विनाशकरणक्षमो जयन्ति पञ्चमस्य ध्वनिः ॥”

^५ एकाभिधेयाख्यातम्—

“हृष्यन्ति चृतेषु चिरं तुष्यन्ति बकुलेषु मोदते मस्ति ।
इह हि मधौ कलकृजिषु पिकेषु च प्रीयते रागी ॥”

परिणताख्यातम्—“सोऽस्मिन्जयन्ति जीवातुः पञ्चेषोः पञ्चमध्वनिः ।
ते च चैत्रे विचित्रैलाककोलीकेलयोऽनिलाः ॥”

¹⁰ अनुवृत्ताख्यातम्—“चरन्ति चतुरम्भोधिवेलोद्यानेषु दन्तिनः ।
चक्रवालाद्रिकुञ्जेषु कुन्दभासो गुणाश्व ते ॥”

समुच्चिताख्यातम्—“परिग्रहभराक्रान्तं दौर्गल्यगतिचोदितम् ।
मनो गच्छीव कुपथे चीत्करोति च याति च ॥”

यथा च—“स देवः सा दंष्ट्रा कृतकिटिविलासस्मितसिता
¹⁵ द्वयं दिश्यात्तुर्भयं मुदमिदमुदारं जयन्ति(तु) च ।
उदश्वद्विर्भूयस्तरलितनिवेशा वसुमती
यदग्रे यच्छ्वासैर्गिरिगुडकलीलामुदवहत् ॥”

अध्याहृताख्यातम्—“दोर्दण्डताण्डवभ्रष्टमुहुषण्डं विभर्ति यः ।
व्यस्तपुष्पाङ्गलिपदे चन्द्रचूडः श्रिये स वः॥”

²⁰ कृदभिहिताख्यातम्—“अभिमुखे मयि संहृतमीक्षितं .
हसितमन्यनिमित्तकथो(कृतो)दयम् ।
विनयवाधितवृत्तिरतस्तया
न विवृतो मदनो न च संवृतः ॥”

अनपेक्षिताख्यातम्—“कियन्मात्रं जलं विप्र ? जानुदग्नं नराधिप ।
²⁵ तथापीयमवस्था ते न सर्वत्र भवाद्वशाः ॥”

गुणवदलङ्घतश्च वाक्यमेव काव्यम् । “असत्यार्थाभिधायित्वा-
न्नोपदेष्टव्यं काव्यम्” इत्येके । यथा—

“स्तेमः स्तोकोऽपि नाङ्गे श्वसितमविकलं चक्षुषां सैव वृत्तिः
मध्येक्षीराब्धिं मग्राः स्फुटमथं च वयं कोऽयमीद्वक्प्रकारः ।
इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वद्यशोभिः
स्तोकावस्थानदुर्थैश्चिजगति धवले विस्मयन्ते मृगाक्ष्यः ॥”

यथा च—

“अद्यज्ञ्मुग्मोगीश्वरफणपवनाधमातपातालतालुः(मूलः)
त्रुत्यन्नानागिरीन्द्रावलिशिग्वरग्वरास्फाललोलाम्बुराशिः ।
उद्यन्नीरन्ध्रधूलीविधुरसुरवधूसुच्यमानोपशळ्यः
कल्योद्योगस्य यस्य त्रिभुवनदर्मेनः सैन्यसम्मर्द आसीत् ॥”

आहुश्च—“हप्तं किञ्चिदद्यप्तमन्यदपरं वाचालवार्तार्पितं

10

भृयस्तुण्ड(ङ्ग)पुराणतः परिणतं किञ्चिच्च शास्त्रश्रुतम् ।
सूक्तया वस्तु यदत्र चित्ररचनं तत्काव्यमव्याहतं
रत्नस्येव न तस्य जन्म जलधेनो रोहणाद्वा गिरेः ॥”

“न” हृति यायावरीयः ।

“नासत्यं नाम किञ्चन काव्ये यस्तु स्तुत्येष्वैर्थ्यवादः (?) ।

15

स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ॥”

तत्र श्रौतः—“पुष्पिण्यौ चरतो जड्वे भृष्णुरात्मा फलेग्रहिः ।

शोरेऽस्य सर्वे पाप्मानः श्रमेण प्रपथे हताः ॥”

शास्त्रीयः—“आपः प्रवित्रं प्रथमं पृथिव्या-

मपां पवित्रं परमं च मन्त्राः ।

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तेषां च सामर्ग्यजुषां पवित्रं

महर्षयो व्याकरणं निराहुः ॥”

किञ्च—“यस्तु प्रयुज्ञे कुशलो विशेषे” शब्दान्यथावद्यवहारकाले ।

सोऽनन्तमाप्नोति जयं परत्र वाग्योगविद्यति चापशब्दैः ॥

१ A explains as उपकण्ठः. २ A ओदसनः. ३ B सुत्यैर्थ्यवादः. ४ B श्रुतौ
शास्त्रे लोके च. ५ A पुष्पिण्यां. ६ B सर्वपाप्मानः. ७ B पैः.

“कः? | वाग्योगविदेव | कुत एतत्? | यो हि शब्दाज्ञानात्यपश-
ब्दानप्यसौ जानाति | यथैव हि शब्दज्ञाने धर्म एवमपशब्दज्ञानेऽप्य-
धर्मः | अथवा भूयानधर्मः प्राप्नोति | भूयांसो ह्यपशब्दा अल्पीयांसः
शब्दाः | एकैकस्य हि शब्दस्य बहवोऽपभ्रंशाः | तद्यथा गौरि-
त्यस्य शब्दस्य गावी गोणी गोता गोपोतलिकेत्येवमादयोऽपभ्रंशाः |
अथ योऽवाग्योगवित् अज्ञानं तस्य शरणम् | नात्यन्तायाज्ञानं
शरणं भवितुमर्हति | यो ह्यज्ञानन्वै ब्राह्मणं हन्यात्सुरां वा पिते-
त्सोऽपि, मन्ये पतितः स्यात् | एवं तर्हि सोऽनन्तमाप्नोति जयं
परत्र वाग्योगविद्युत्यति चापशब्दैः | कः? | अवाग्योगविदेव | अथ
१० यो वाग्योगवित् विज्ञानं तस्य शरणम् | क पुनरिदं पठितम्? |
भ्राजा नाम श्लोकाः | किञ्च भोः श्लोका अपि प्रमाणम्? | किञ्चातः? |
यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति—

‘यद्यु(दु)दुम्बरवर्णानां घटीनां मण्डलं महत् ।

पीतं न गमयेत्स्वर्गं किं तत्क्रतुगतं नयेत् ॥’ इति ।

१५ प्रमत्तगीत एष नत्रभवतो यस्त्वप्रमत्तगीतस्तत्प्रमाणमेव” इति
गोनर्दीयः ।

लौकिकः—“गुणानुरागमिश्रेण यज्ञासा तव सर्पना ।

दिग्वधूनां सुन्वे जातमकस्मादर्द्धकुङ्कुमम् ॥”

“असदुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम्” इत्यपरो यथा एवं—

२० “वयं बाल्ये द्विभास्तमणिमनि यूनः परिणता-

वपीच्छामो वृद्धान्परिणयविधेस्तु स्थितिरियम् ।

त्वयाऽरव्यं जन्म क्षपयितुममार्गेण किमिदं

न नो गोत्रे पुत्रि क्वचिदपि सतीलाज्जनमभृत् ॥”

“अस्त्वयमुपदेशाः | किन्तु निषेध्यत्वेन न विधेयत्वेन” इति यागा-
२५ वरीयः । य एवंविधा विधयः परम्त्रीषु पुंसां सम्भवन्ति तानवबु-

१ C दुष्यति अपशब्दः कः? | B कः | अवाग्योगवित् | अथ वाग्योगवित् | ज्ञानं तस्य
शरणम् | नात्यन्ताय ज्ञानं भवितुमर्हति | योऽद्यज्ञानन् ब्राह्मणं हन्यात् सुरां वा पित्रेत् सोऽपि मन्ये
पतितः स्यात् | एवं तर्हि सोऽनन्तमाप्नोति | किञ्चातः । यतः यदि प्रमाणमयमपि श्लोकः प्रमाणं
भवितुमर्हति । क पुनरिदं पठितमित्याचार्याः । भ्रान्ता नाम श्लोकास्तेविति गोनर्दीयः । किञ्च भोः
श्लोक एव प्रमाणम् । तदनेनापि प्रमाणेन भवितव्यमित्याचार्याः “यद्युदुम्बरवर्णानां घटीनां मण्डलं
महत् । पीतं न गमयेत्स्वर्गं किं तत्क्रतुगतं नयेत्” प्रमत्तगीतमेतद्गवतो यस्त्वप्रमत्तगीतं तत्प्रमाण-
मेवेति गोनर्दीयः ॥

ध्येतेति कवीनां भावः । किञ्च “कविवचनायत्ता लोकयात्रा । सा च निःश्रेयसमूलम्” इति महर्षयः । यदाहुः—

“काव्यमय्यो गिरो यावच्चरन्ति विशदा भुवि ।

तावत्सारखतं स्थानं कविरासाद्य मोदते ॥”

किञ्च—“श्रीमन्ति राज्ञां चरितानि यानि
प्रभुत्वलीलाश्च सुधाशिनां याः ।

ये च प्रभावास्तपसामृषीणां
ताः सत्कविभ्यः श्रुतयः प्रसृताः ॥”

उक्तञ्च—“र्खाता नराधिपतयः कविसंश्रयेण
राजाश्रयेण च गताः कवयः प्रसिद्धिम् ।
राज्ञा समोऽस्ति न कवेः परमोपकारी
राज्ञो न चास्ति कविना सदृशः सहायः ॥
वल्मीकजन्मा स कविः पुराणः
कवीश्वरः सत्यवतीसुतश्च ।
यस्य प्रणेता तदिहानवद्यं
सारखतं वर्त्म न कस्य वन्द्यम् ? ॥”

“असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यम्” इति च केचित् ।

यथा—

“प्रसर्पन्प्रग्रीवैर्भृतभुवनकुक्षिर्णणश्चणा-
करालः प्रागलभ्यं वदति तरुणीनां प्रणयिषु ।
विलासव्यत्यासाज्जघनफलकास्फालनघन-
स्फुटच्छेदोत्सक्षः कलकनककाञ्चीकलकलः ॥”

अपि च—“नित्यं त्वयि प्रचुरचित्रकपश्चभङ्गी-
ताटङ्कताङ्गनविपाण्डुरगण्डलेखाः ।
स्त्रियन्तु रबरशानारणनाभिराम-
कामार्तिनर्तितनितम्बतटास्तरुण्यः ॥”

“प्रक्रमापश्चो निबन्धनीय एवायमर्थः” इति यायावरीयः । तदिदं
श्रुतौ शास्त्रे चोपलभ्यते । तत्र याजुषः—

“योनिरुदूखलं शिश्मं मुसलं मिथुनमेवैतत् प्रजननं क्रियते ॥”

आर्चः—“उपोष मे परामृशा मा मे द्विष्णु मन्यथाः ।

सर्वाऽहमस्मि रोमशा गन्धारीणाभिवाविका ॥”

शास्त्रीयः—“यस्याः प्रसन्नधवलं चक्षुः पर्यन्तपक्ष्मलम् ।

५ नवनीतोपमं तस्या भवति स्मरमन्दिरम् ॥”

पद्वाक्यविवेकोऽयमिति किञ्चित्प्रपञ्चितः ।

अथ वाक्यप्रकारांश्च कांश्चिदन्यान्विषयोधत ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽविकरणे
पष्ठोऽध्यायः पद्वाक्यविवेकः ॥

सप्तमोऽध्यायः पाठप्रतिष्ठा ।

वाक्यं वचनमिति व्यवहरन्ति । तच्च त्रिधा प्रणेतुभेदेन ब्राह्मं,
शैवं, वैष्णवमिति । तदिदं वायुप्रोक्तपुराणादिभ्य उपलब्धं यदुत
ब्राह्मं वचः पञ्चधा स्वायम्भुवमैश्वरमार्षमार्षीकमार्षिपुत्रकं च [इति] ।
स्वयम्भूत्र्ब्रह्मा तस्य स्वायम्भुवम् । तन्मनोजन्मानो भृगुप्रभृतयः पु-
15 त्रास्ते ईश्वरास्तेषामैश्वरम् । ईश्वराणां सुता क्रष्णस्तेषामार्षम् । क्रष्णी-
णामपत्यानि क्रष्णीकास्तेषामार्षीकम् । क्रष्णीकाणां सूनव क्रष्णिपुत्र-
कास्तेषामार्षिपुत्रकम् । स्वयम्भुवः प्रथमं वचः श्रुतिः । श्रुतेरन्यच्च
स्वायम्भुवम् । तदाहुः—

“सर्वभूतात्मकं भूतं परिवादं च यद्वेत् ।

२० क्वचिन्निरुक्तमोक्षार्थं वाक्यं स्वायम्भुवं हि तत् ॥”

तदेव स्तोकरूपान्तरपरिणतमैश्वरं वचः । उक्तच्च—

“द्यक्तक्रममसंक्षिप्तं दीप्तगम्भीरमर्थवत् ।

प्रत्यक्षं च परोक्षं च लङ्घ्यतामैश्वरं वचः ॥”

आर्षम्—“यत्किञ्चिन्मत्रसंयुक्तं युक्तं नामविभक्तिभिः ।
प्रत्यक्षाभिहितार्थं च तदृषीणां वचः स्मृतम् ॥”

आर्षीकम्—“नैगमैर्विविधैः गच्छनिपातवहुलं च यत् ।
न चापि सुमहेद्राक्यमृषीकाणां वचस्तु तत् ॥”

आर्षिपुत्रकम्—“अविस्पष्टपदप्रायं यच्च स्याद्दुसंशयम् ।
ऋषिपुत्रवचस्तस्यात्सर्वपरिदेवनम् ॥”

तदुदाहरणानि पुराणेभ्य उपलङ्घेत ।

सारस्वताः कवयो नः पूर्वे इत्थङ्कारं कथयन्ति । ब्रह्मविष्णुरुद्रगु-
हबृहस्पतिभार्गवादिशिष्येषु चतुःषष्ठावुपदिष्टं वचः पारमेश्वरं
क्रमेण च सञ्चरेद्देवयोनिभिश्च यथामत्युपजीव्यमानं दिव्यमिति¹⁰
व्यपदिश्यते । देवयोनयस्तु—

“विद्याधराप्सरोयक्षरक्षोगन्धर्वकिन्नराः ।
सिद्धगुद्यकभूताश्च पिशाचा देवयोनयः ॥”

तत्र पिशाचादयः शिवानुचराः स्वभूमौ संस्कृतवादिनो मर्त्ये तु
भूतभाषया व्यवहरन्तो निवन्धनीयाः । अप्सरसस्तु प्राकृतभाषया ।¹⁵
तद्विषयं वचश्चतुर्द्वा वैवृधं वैद्याधरं गान्धर्वं योगिनीगतं च [इति] ।
शेषाणामेतेष्वेवोपलक्षणं प्रकृतिसादृश्येन । तत्र वैवृधम्—

“समासव्याससंदृष्टं शृङ्गाराङ्गुतसम्भृतम् ।
सानुप्रासमुदारं च वचः स्याद्मृताशिनाम् ॥”

यथा—“यच्चन्द्रकोटिकरकोरकभारभाजि

बभ्राम बभ्रुणि जटाकुहरे हरस्य ।

तद्वः पुनातु हिमशैलशिलानिकुञ्ज-

श्नात्कारडम्बरविरावि सुरापगाम्भः ॥”

वैद्याधरम्—“स्तोकानुप्राससच्छायं चतुरोक्ति प्रसादि च ।

द्राघीयसा समासेन विद्धि वैद्याधरं वचः ॥”

यथा—“प्रणतसुरकिरीटप्रांशुरत्रांशुवंशर-
च्छुरितनखशिखाग्रोद्धासमानासुणाङ्गे ।
उदिततरणिष्वन्दोद्धामधामोर्धवनेत्र-
ज्वलननिकरदग्धानङ्गमूर्ते नमस्ते ॥”

५ यथा वा—“अमति अमरकरम्बितनन्दनवनचम्पकस्तबकगौरः ।
वात्याहत इव वियति स्फुटलक्ष्मा रोहिणीरमणः ॥”

गान्धर्वम्—“हस्तैः समासैर्भूयोभिर्भूषितपदोच्चया ।
तत्त्वार्थग्रथनग्राह्या गन्धर्वाणां सरस्वती ॥”

यथा—“नमः शिवाय सोमाय सगणाय सस्नवे ।
१० सबृष्टव्यालशूलाय सकपालाय सेन्द्रवे ॥”

योगिनीगतम्—“समासस्तपकप्रायं गम्भीरार्थपदक्रमम् ।
सिद्धान्तसमयस्थायि योगिनीनामिदं वचः ॥”

यथा—“दुःखेन्द्रनैकदहनासृतवर्षमेघ
संसारकूपपतनैककरावलम्ब ।
१५ योगीन्द्रदर्पण जगद्गतकृत्स्नतेजः-
प्रत्यक्षचौरवर वीरपते नमस्ते ॥”

महाप्रभावत्वाङ्गौजङ्गममपि दिव्यमित्युपचर्यते ।
“प्रसन्नमधुरोदात्तसमासव्यासभागवत् ।
अनोजस्विपदप्रायं वचो भवति भोगिनाम् ॥”

२० यथा— “सुसर्जिं(ज्ञि)तां ओत्रमुखां सुस्पा-
मनेकरतोज्ज्वलचित्रिताङ्गीम् ।
विद्याधरेन्द्रः प्रतिगृह्य वीणां
पिनाकिने गायति मङ्गलानि ॥”

“किमर्थं पुनरनुपदेशययोर्ब्राक्षपारमेश्वरयोर्वाक्यमार्गयोरुपन्या-
२५ सः ?” इत्याचार्याः । “सोऽपि कवीनसुपदेशपरः” इति यायावरीयः ।

१ Explained in A as समूह.

यतो नाटकादार्बीश्वरादीनां देवानां च प्रवेशो तच्छायावन्ति वा-
क्यानि विधेयानि । इति दिव्यम् ।

इह हि प्रायोवादो यदुत मर्त्यवतारव्यवहाररूचेर्भगवतो वासु-
देवस्य वचो वैष्णवम् [इति] । तन्मानुषमिति व्यपदिशन्ति । तच्च
त्रिधा रीतित्रयमेदेन । तदाहुः—

“बैदर्भीं गौडीया पाञ्चाली चेति रीतयस्तिस्त्रः ।

आशु(सु) च साक्षात्त्रिवसति सरस्वती तेन लक्ष्यन्ते ॥”

रीतिरूपं वाक्यत्रितयम् । काकुः पुनरनेकयति । “काकुर्व(व)क्रो-
स्फीर्नाम शब्दालङ्कारोऽयम्” इति रुद्रटः । “अभिप्रायवान्पाठधर्मः
काकुः । स कथमलङ्कारी स्यात्?” इति यायावरीयः । सा च द्विधा¹⁰
साकाङ्क्षा निराकाङ्क्षा च । वाक्यान्तराकाङ्क्षिणी साकाङ्क्षा । वाक्यो-
त्तरभाविनी निराकाङ्क्षा । तदेव वाक्यं काकुविशेषेण साकाङ्क्षम् ।
तदेव काकन्तरेण निराकाङ्क्षम् । आक्षेपगर्भा, प्रश्नगर्भा, वितर्कगर्भा
चेति साकाङ्क्षा । विधिरूपा, उत्तररूपा, निर्णयरूपेति निराकाङ्क्षा ।
तत्राक्षेपगर्भा—

“यदि मे वल्लभा दृती तदाऽहमपि वल्लभा ।

यदि तस्याः प्रिया वाचः तन्ममापि प्रियप्रियाः ॥”

एवमेव निर्देष्टुर्विधिरूपा । प्रश्नगर्भा—

“गतः स कालो यत्रासीन्मुक्तानां जन्म वल्लिषु ।

वर्तन्ते साम्प्रतं तासां हेतवः शुक्तिसम्पुटाः ॥”

इयमेवोपदेष्टुर्त्तररूपा । वितर्कगर्भा—

“नवजलधरः सन्नद्वोऽयं न दृसनिशाचरः

सुरधनुरिदं दूराकृष्टं न नाम शारासनम् ।

अयमपि पदुर्धारासारो न बाणपरम्परा

कनकनिकषस्त्रिया विद्युत्प्रिया न ममोर्वशी ॥”

25

इयमेवोपदेष्टुर्निर्णयरूपा । ता इमास्तिस्रोऽपि नियतनिबन्धाः ।

तद्विपरीताः पुनरनन्ताः । तत्राभ्युपगमानुनयकाकु—

“युष्मच्छासनलङ्घनाम्भसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोङ्गासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
नथैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥”

५ अभ्यनुज्ञोपहासकाकू—“मथामि कौरवशतं समरे न कोपा-
हुःशासनस्य स्थिरं न पिवाम्युरस्तः ।
सञ्चार्णयामि गदया न सुयोधनोरु-
सनिधि करोतु भवतां नृपतिः पणेन ॥”

एवं त्रिचतुरकाङ्क्षेगोऽपि । तत्र त्रियोगः—

१० “सेयं पश्यति नो कुरङ्गकवधूस्तैवमुद्रीक्षते
तस्याः पाणिरयं न मास्तवलत्पत्राङ्गुलिः पद्मवः ।
तारं रोदिति सैव नैष मरुता वेणुः समापूर्यते
सेयं मामभिभाषते प्रियतमा नो कोकिलः कूजति ॥”

१५ चतुर्थोगः—“उच्यतां स वचनीयमशेषं
नेत्रे पश्पता सखि साध्वी ।
आनयैनमनुनीय कथं वा
विप्रियाणि जनयन्ननुनेयः ॥”

“सख्या वा नायिकाया वा सखीनायिकयोरथ ।

सखीनां भूयसीनां वा वाक्ये काकुरिह स्थिता ॥

२० पदवाक्यविदां मार्गो योऽन्यथैव व्यवस्थितः ।

सत्वाङ्गाभिनयो(य)शोला तं काङ्क्षः कुरुतेऽन्यथा ॥

अयं काकुकृतो लोके व्यवहारो न केवलम् ।

शाश्वेष्वप्यस्य साप्राज्यं काव्यस्याप्येष जीवितम् ॥

कामं विवृणुते काकुरथन्तरमतन्द्रिता ।

२५ स्फुटीकरोति तु सतां भावाभिनयचातुरीम् ॥

इत्थं कविर्निबध्नीयादित्थं च मतिमान्पठेत् ।

यथा निवन्धनिगदश्चायां काञ्चित्क्षिप्तिश्चति ॥

करोति क्राव्यं प्रायेण संस्कृतात्मा यथा तथा ।
 पठितुं वेत्ति स परं यस्य सिद्धा सरखती ॥

यथा जन्मान्तराभ्यासात्कण्ठे कस्यापि रक्तता ।
 तथैव पाठसौन्दर्यं नैकजन्मविनिर्मितम् ॥

संस्कृतमप्रशंशं लालितालिङ्गितं पठेत् ।
 प्राकृतं भूतभाषां च सौष्ठवोत्तरमुद्गिरेत् ॥

प्रसन्ने मन्द्रयेद्वाचं तारयेत्तद्विरोधिनि ।
 मन्द्रतारौ च रचयेत्त्रिवाहिणि यथोत्तरम् ॥

ललितं काकुसमन्वितमुज्ज्वलमर्थवशकृतपरिच्छेदम् ।
 श्रुतिसुखविविक्तवर्णं कवयः पाठं प्रशंसन्ति ॥

अतितूर्णमतिविलम्बितमुल्बणनादं च नादहीनं च ।
 अपदच्छन्नमनावृतमतिमृदु परुषं च निन्दन्ति ॥

गम्भीरत्वमनैश्व(षु)र्यं निर्वृद्धिस्तारमन्द्रयोः ।
 संयुक्तवर्णलावण्यमिति पाठगुणाः स्मृताः ॥

यथा व्याघ्री हरेत्पुत्रान्दृष्टाभिश्च न पीडयेत् ।
 भीता पतनभेदाभ्यां तद्वद्वर्णान्प्रयोजयेत् ॥

विभक्तयः स्फुटा यत्र समासश्चाकदर्थितः ।
 अम्लानः पदसन्धिश्च तत्र पाठः प्रतिष्ठितः ॥

न व्यस्तपदयोरैक्यं न भिदां तु समस्तयोः ।
 न चाख्यातपदम्लानिं विदधीत सुधीः पठन् ॥

आगोपालकमायोषिदास्तामेतस्य लेशता ।
 इत्थं कविः पठन्काव्यं वाग्देव्या अतिवल्लभः ॥

येऽपि शब्दविदो नैव नैव चार्थविचक्षणाः ।
 तेषामपि सतां पाठः सुषु कर्णरसायनम् ॥

पठन्ति संस्कृतं सुषु कुण्ठाः प्राकृतवाचि ते ।
 वाणार(राण)सीतः पूर्वेण ये केचिन्मगधादयः ॥”

आह स्म—“ब्रह्मन्विज्ञापयामि त्वां स्वाधिकारजिहासया ।
 गौडस्त्यजतु वा गाथामन्या वाऽस्तु सरखती ॥

१ C गम्भीरत्वमवैखर्यं.

नातिस्पष्टो न चाक्षिष्ठो न रुक्षो नातिकोमलः ।
न मन्द्रो नातितारश्च पाठी(ठो) गौडेषु वाडवः ॥
रसः कोऽप्यस्तु काप्यस्तु रीतिः कोऽप्यस्तु वा गुणः ।
सर्वं सर्वकर्णीटाष्टुकारोत्तरपाठिनः ॥

5 गद्ये पदेऽथवा मिश्रे काद्ये काव्यमना अपि ।
गेयगम्भे स्थितः पाठे सर्वोऽपि द्रविडः कविः ॥
पठन्ति लट्भं लाटाः प्राकृतं संस्कृतद्विषः ।
जिह्या ललितोल्लापलब्धसौन्दर्यमुद्रया ॥
सुराष्ट्रव्रवणाद्या ये पठन्त्यर्पितसौष्ठवम् ।
अपश्रंशावदंशानि ते संस्कृतवचांस्यपि ॥

10 शारदायाः प्रसादेन काश्मीरः सुकविर्जनः ।

कर्णे गुहूचीगण्डपस्तेषां पाठक्रमः किमु ! ॥

ततः पुरस्तात्कवयो ये भवन्त्युत्तरापथे ।

ते महत्यपि संस्कारे सानुनासिकपाठिनः ॥

15 मार्गानुगेन निनदेन निधिर्गुणानां

सम्पूर्णवर्णरचनो यतिभिर्विभक्तः ।

पाञ्चालमण्डलभुवां सुभगः कवीनां

श्रोत्रे मधु क्षरति किञ्चन काव्यपाठः ॥

ललह्लकारया जिह्मं जर्जरसफाररेफया ।

20 गिरा भुजङ्गाः पूज्यन्ते काव्यभव्यधियो न तु ॥

पञ्चस्थानसमुद्दववर्णेषु यथा स्वरूपनिष्पत्तिः ।

अर्थवदोन च विरतिः सर्वस्वमिदं हि पाठस्य ॥”

सकाकुकलना पाठप्रतिष्ठेयं प्रदर्शिता ।

अर्थानुशासनस्याथ प्रकारः परिकीर्त्यते ॥

25 इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
सप्तमोऽध्यायः वाक्यविशेषाः काकुकलना पाठप्रतिष्ठा च ॥

अष्टमोऽध्यायः काव्यार्थयोनयः ।

“श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजसिद्धान्तत्रयी, लोको, विरचना, प्रकीर्णकं च काव्यार्थानां द्वादश योनयः” इत्याचार्याः । “उचितसंयोगेन, योक्तृसंयोगेन, उत्पाद्यसंयोगेन, संयोगविकारेण च सह षोडशा” इति यायावरीयः । ५ तथा श्रौताः । “उर्वशी हाप्सरा: पुरुषवसमैडं चकमे” । अत्रार्थे—

“चन्द्राहुधः समभवद्गगवान्नरेन्द्र-
माद्यं पुरुषवसमैडमसावसूत ।
तं चाप्सरा: स्मरवती चकमे किमन्य-
दत्रोर्वशी स्मितवशीकृतशक्रचेताः ॥” १०

यथा वा—“यदेतन्मण्डलं तपति तन्महदुक्थं ता क्रचः स क्रचां लोकोऽथ यदेतदर्चिर्दीप्यते तन्महाव्रतं तानि सामानि स साम्नां लोकोऽथ य एष तस्मिन्मण्डले पुरुषः सोऽग्निस्तानि यजूंषि स यजुषां लोकः सैषा ब्रथयेव विद्या तपति ।”

अत्रार्थे—“एतद्यन्मण्डलं खे तपति दिनकृतस्ता क्रचोऽर्चाँषि थानि १५ योतन्ते तानि सामान्ययमपि पुरुषो मण्डलेऽणुर्यजूंषि । एवं यं वेद् वेदत्रितयमयमयं वेदवेदी समग्रो वर्गः स्वर्गापवर्गप्रकृतिरविकृतिः सोऽस्तु सूर्यः श्रिये वः॥”

तच्चेदं वेदहरणम् । यदित्थं कथयन्ति—

“नमोऽस्तु तस्य श्रुतये यां दुहन्ति पदे पदे ।
क्रषयः शास्त्रकाराश्च कवयश्च यथामति ॥”

स्मार्तः—“बहुर्थेष्वभियुक्तेन सर्वत्र व्यपलायिना ।
विभावितैकदेशोन देयं यदभियुज्यते ॥”

अत्रार्थे—“हंस प्रयच्छ मे कान्तां गतिस्तस्यास्त्वया हृता ।
सम्भावितैकदेशोन देयं यदभियुज्यते ॥” २६

१ B प्रमाणं. २ A ओमैल. ३ B प्रपलायिना. ४ V सम्भावितैक०.

ऐतिहासिकः—“न स सङ्कुचितः पन्था येन वाली हतो गतः ।
समये तिष्ठ सुग्रीव मा वालिपथमन्वगाः ॥”

अत्र—“मदं नवैश्वर्यलवेन लभिभतं
विसृज्य पूर्वः समयो विमृश्यताम् ।
५ जगज्जिधंत्सातुरकण्ठपद्मति-
र्न वालिनैवाहिततुसिरन्तकः ॥”

पौराणिकः—“हिरण्यकशिपुदैत्यो यां यां स्मित्वाऽप्युदैक्षत ।
भयभ्रान्तैः सुरैश्चक्रे तस्यै तस्यै दिशे नमः ॥”

अत्र—“स सञ्चरिष्णुभुवर्नन्त्रयेऽपि यां
१० यदृच्छयाऽशिश्रियदाश्रयः श्रियः ।
अकारि तस्यै मुकुटोपलस्वलत्-
करैख्निसन्ध्यं त्रिदशैर्दिशे नमः ॥”

अत्राहुः—“श्रुतीनां साङ्गशाखानामितिहासपुराणयोः ।
अर्थग्रन्थः कथाभ्यासः कवित्वस्यैकमौषधम् ॥
१५ हतिहासपुराणाभ्यां चक्षुभ्यामिव सत्कविः ।
विवेकाञ्जनशुद्धाभ्यां सूक्ष्ममप्यर्थमीक्षते ॥
वेदार्थस्य निबन्धेन श्लाघ्यन्ते कवयो यथा ।
स्मृतीनामितिहासस्य पुराणस्य तथा तथा ॥”

द्विविधः प्रामाणिको मैमांसिकस्तार्किकश्च । तत्र प्रथमः । शब्दस्य
२० सामान्यमभिधेयं विशेषश्चार्थः । अत्र—

“सामान्यवाचि पदमप्यभिधीयमानं
मां प्राप्य जातमभिधेयविशेषनिष्ठम् ।
स्त्री काचिदित्यभिहिते सततं मनो मे
तामेव वामनयनां विषयीकरोति ॥”

१ B जिधित्सा० २ A हत् ३ V त्रिसन्ध्यं त्रिदिशे नमः ४ B भुवनान्तरेषु
५ B तदाहुः ६ B श्लाघन्ते.

तर्केषु साक्षीयः—“नासतो विद्यते भावो नाभावो विद्यते सतः ।
उभयोरपि हष्टोऽन्तस्त्वनयोस्तत्त्वदृष्टिभिः ॥”

अत्र—“य एते यज्ज्वानः प्रथितमहसो येऽप्यवनिपा
मृगाक्ष्यो याश्रैताः कृतमपरसंसारकथया ।
अमी ये दृश्यन्ते फलकुसुमनग्राश्च तरवो
जगल्येवंरूपा विलसति मृदेषा भगवती ॥”

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न्यायवैशेषिकीयः—स किंसामग्रीक ईश्वरः कर्ता ? इति पूर्व-
पक्षः । निरतिशयैश्वर्यस्य तस्य कर्तृत्वमिति सिद्धान्तः । अत्र—

“किमीहः किंकायः स ग्वलु किमुपायन्निमुघनं
किमाधारो धाता सृजति किमुपादान इति च ।
अतक्यैश्वर्ये त्वश्यनवसरदुःख्यो हतधियः
कुतर्कोऽयं कांश्चिन्मुखरयति मोहाय जगतः ॥”

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बौद्धीयः—विवक्षापूर्वा हि शब्दास्तामेव विवक्षां सूचयेयुः ।

अत्र—

“भवतु विदितं शब्दा वक्तुर्विक्षितसूचकाः
स्मरति यतः कान्ते कान्तां बलात्परिचुम्बति ।
न न न म मा मा मां स्प्राक्षीर्णिषेधपरं वचो
भवति शिथिले मानग्रन्थौ तदेव विधायकम् ॥”

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लौकायतिकः—भूतेभ्यश्चैतन्यं मदशक्तिवत् । अत्र—

“बहुविधमिह साक्षिचिन्तकाः
प्रवदन्त्यन्यमितः कलेवरात् ।
अपि सैं सुदति ते चैं चिन्तकाः
प्रलयं यान्ति सहैव चिन्तया ॥”

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आर्हतः—शरीरपरिमाण आत्मा । अन्यथा शरीराफल्यमात्मा-
फल्यं वा ।

25

अत्र—“शरीरमात्रमात्मानं ये वंदनित जयन्ति ते ।

तच्चुम्बनेऽपि यज्ञातः सर्वाङ्गपुलकोऽस्य मे ॥”

सर्वपार्षदत्वात्काव्यविद्यायाः तानिमानन्यांश्चार्थान्वयुत्पत्तये
प्रत्यवेक्षेत । आहुश्च—

५ “यांस्तर्ककर्कशानर्थान्सूक्तिष्वाद्रियते कविः ।

सूर्याशव इवेन्दौ ते काञ्चिदर्च(ञ्च)न्ति कान्तताम् ॥”

समयविद्यासु शैवसिद्धान्तीयः—

“घोरघोरतरातीतब्रह्मविद्याकलातिगः ।

परापरपदव्यापी पायाद्वः परमेश्वरः ॥”

१० पाञ्चरात्रः—“नायन्तवन्तः कवयः पुराणाः

सूक्ष्मा वृहन्तोऽप्यनुशासितारः ।

सर्वज्वरान्वन्तु ममानिरुद्ध-

प्रशुभ्रसङ्खर्षणवासुदेवाः ॥”

बौद्धसिद्धान्तीयः—“कलिकलुषकृतानि यानि लोके

१५ मयि निपतन्तु विमुच्यतां स लोकः ।

मम हि सुचरितेन सर्वसत्त्वाः

परमसुखेन सुखावर्नो प्रयान्तु ॥”

एवं सिद्धान्तान्तरेष्वपि । राजसिद्धान्तत्रयामर्थशास्त्रीयः—

“शमव्यायामाभ्यां प्रतिविहिततत्रस्य वृपतेः

२० परं प्रत्यावापः फलति कृतसेकस्तरूरिव ।

बहुव्याजं राज्यं न सुकरमराजप्रणिधिभि-

र्दुराराधा लक्ष्मीरनवहितचित्तं छलयति ॥”

माध्यशास्त्रीयः—“एवं धारय देवि वाहुलतिकामेवं कुरुष्वाङ्गकं

३४ मात्युचैर्नम कुञ्चयाग्रचरणं मां पश्य तावत्स्थितम् ।

२५ देवीं नर्तयतः स्ववक्षसुरजेनाम्भोधरध्वानिना

शम्भोर्वः परिपान्तु लम्बितलयच्छेदाहतास्तालिकाः ॥”

कामसूत्रीयः—“नाश्र्यं त्वयि यद्ग्रक्षमीः क्षिस्वाऽधोक्षजमागता ।
असौ मन्दरतस्त्वं तु प्राप्तः समरतस्तया ॥”

लौकिकस्तु द्विधा प्राकृतो व्युत्पन्नश्च । तयोः प्रथमः—

“स्फुटितपिठरीबन्धश्लाघ्यो विपक्षगृहेऽप्यभूत्
प्रियतम ययोः स्लेहग्रन्थिस्तथा प्रथमं स नौ ।
जनवदधुना सद्यन्यावां वसाव इहैव तौ
धिगपरिचितं प्रेम स्त्रीणां चिराय च जीवितम् ॥”

यथा वा—“इक्षुदण्डस्य मण्डस्य दध्नः पिष्टकृतस्य च ।
वाराहस्य च मांसस्य सैष गच्छति फालगुनः ॥”

द्वितीयो द्विधा समस्तजनजन्यः कतिपयजनजन्यश्च । तयोः प्रथ-
मोऽनेकधा देशानां बहुत्वात् । तत्र दाक्षिणात्यः—

“पिवन्त्यासाव भरिचं ताम्बूलविशदैर्मुखैः ।
प्रियाधरावदंशानि मधूनि द्रमिलाङ्गनाः ॥”

यथा वा—“विरम मदन कस्त्वं चैत्र का शक्तिरिन्दो-
रिह हि कुसुमबाणाः कुण्ठितायाः स्वलन्ति ।
हृदयभुव इमास्ताः कुन्नलप्रेयसीनां
प्रहतिकिणकठोरग्रन्थयो वज्रसाराः ॥”

उदीच्यः—“नेपाल्यो वल्लभैः सार्द्धमाद्रैणमदमण्डनाः ।
ग्रन्थिषर्णकपालीषु नयन्ति ग्रीष्मयामिनीः ॥”

द्वितीयः—“मिथ्यामीलदरालपक्षमणि वलत्यन्तः कुरङ्गीदशो
दीर्घपाङ्गसरित्तरङ्गतरले तल्पोन्मुखं चक्षुषिः ।
पत्युः केलिमतः कथां विरमयन्नन्योन्यकण्डूयनात्
कोऽयं व्याहरतीत्युदीर्य निरगात्सव्याजमालीजनः ॥”

कविमनीषानिर्मितं कथातन्नमर्थमात्रं वा विरचना । तत्राद्या—

“अस्ति चित्रशिखो नाम खङ्गविद्याधराधिपः ।
दक्षिणे मलयोत्सङ्गे रत्नवैत्याः पुरः पतिः ॥

तस्य रत्नाकरसुता श्रियो देव्याः सहोदरी ।
स्वयंवरविधावासीत्कलन्त्रं चित्रसुन्दरी ॥”

द्वितीया—“ज्योत्स्नां लिम्पति चन्दनेन स पुमानिश्चल्यसौ मालती-
मालां गन्धजलैर्मधूनि कुरुते स्वादून्यसौ फाणितैः ।
यस्तस्य प्रथितान्गुणान्प्रथयति श्रीवीरचूडामणे:
तारत्वं स च शाणया मृगयते मुक्ताफलानामपि ॥”

अन्नाहुः—“नीचैर्नार्थं कथासर्गे(गों) यस्य न प्रतिभाक्षयः ।
स कविग्रामणीरत्रं शेषास्तस्य कुटुम्बिनः ॥”

अभिहितेभ्यो यदन्यत्तप्रकीर्णकम् । तत्र हस्तिशिक्षीयः—

“मेघानां क्षणहासतामुपगतो हारः प्रकीर्णो दिशा-
माकाशोल्लसितामितामरवधूपीनस्तनासफालकः ।
क्षुण्णश्चन्द्र इवोल्बणो मदवशादैरावणप्रेरितः
पायाङ्गः परिपाकपाण्डुलवैलीश्रीतस्करः शीकरः ॥”

रत्नपरीक्षीयः—“द्वौ वज्रवर्णो जगतीपतीनां
सद्भिः प्रदिष्टौ न तु सार्वजन्यौ ।
यः स्याज्ञपाविद्वुमभङ्गशोणो
यो वा हरिद्रारससंनिकाशः ॥”

धनुर्वेदीयः—“स दक्षिणापाङ्गनिविष्टमुष्टि
नतांसमाकुश्चितसव्यपादम् ।
ददर्श चक्रीकृतचारुचापां
प्रहर्तुमभ्युद्यतमात्मयोनिम् ॥”

योगशास्त्रीयः—“यः सर्वेषां हृदयकमले प्राणिनामेकहंस-
स्त्वं जागर्षि स्वपिषि च मुहुर्बुध्यसे नापि बुद्धः ।
तं त्वाराध्य प्रविततधियो बन्धमेदं विधाय
ध्वस्तातङ्गा विमलमहसस्ते भवन्तो भवन्ति ॥”

१ A नार्थे. २ B ०स्त्वत्र, ३ B ०मराधिपवधू. ४ A B लवलश्री०.

एवं प्रकीर्णकान्तरमपि । उचितसंयोगः—

“पाण्ड्योऽयमसार्पितलभ्वहारः
कृसाङ्गरागो हरिचन्दनेन ।
आभाति बालातपरत्तसानुः
सनिर्ज्ञरोद्धार इवाद्विराजः ॥”

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योकृसंयोगः—“कुर्वद्दिः सुरदनिनो मधुलिहामस्वादु दानोदकं
तन्वानैर्नमुचिद्गुहो भगवतश्चक्षुःसहस्रव्यथाम् ।
मज्जन्स्वर्गतरङ्गीणीजलभरे पङ्कीकृते पांसुभि-
र्यद्यात्राव्यसनं निनिन्द विमनाः स्वर्णोक्नारीजनः ॥”

उत्पादसंयोगः—“उभौ यदि व्योम्नि पृथक्प्रवाहा-
वाकाशगङ्गापयसः पतेनाम् ।
तेनोपमीयेत तमालनील-
मामुक्तमुक्तालतमस्य वक्षः ॥”

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संयोगविकारः—“गुणानुरागमिश्रेण यशसा तव सर्पता ।
दिग्बधूनां मुखे जातमकस्मादद्विकुङ्कुमम् ॥”

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यथा वा—“उन्माद्यत्यभुराशिर्विद्लति कुमुदं सङ्कचन्त्यम्बुजानि
स्यन्दन्ते चन्द्रकान्ताः पतितसुमनसः सन्ति शोफालिकाश्च ।
पीयन्ते चन्द्रिकाम्भः क्रमसरलगलं किं च किञ्चिच्चकोरा-
श्चन्द्रे कर्पूरगौरद्युतिभृति न भसो याति चूडामणित्वम् ॥”

इदं कविभ्यः कथितमर्थोत्पत्तिपरायणम् ।
इह प्रगल्भमानस्य न जात्वर्थकदर्थना ॥

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इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
अर्थानुशासने पोडश काव्यार्थयोनयः अष्टमोऽध्यायः ॥

नवमोऽध्यायः अर्थात्यासिः ।

“स त्रिधा” इति द्रौहिणिः; दिव्यो, दिव्यमानुषो, मानुषश्च ।
“सप्तधा” इति यायावरीयः; पातालीयो, मर्त्यपातालीयो, दिव्य-
पातालीयो, दिव्यमर्त्यपातालीयश्च । तत्र दिव्यः—

5 “स्मृत्वा यन्निजवारवासगतया वीणासमं तुम्बुरो-
रुद्धीतं नलकूवरस्य विरहादुत्कञ्चुलं रम्भया ।
तेनैरावणकर्णचापलमुषा शक्रोऽपि निद्रां जह-
द्धयः कारित एव हासिनि शचीवके दृशां सम्प्रमम् ॥”

दिव्यमानुषस्तु चतुर्द्वा । दिव्यस्य मर्त्यागमने, मर्त्यस्य च स्वर्ग-
10 गमन इत्येको भेदः । दिव्यस्य मर्त्यभावे, मर्त्यस्य च दिव्यभाव इति
द्वितीयः । दिव्येतिवृत्तपरिकल्पनया तृतीयः । प्रभावाविर्भूतदिव्य-
रूपतया चतुर्थः । तत्र दिव्यस्य मर्त्यागमनम्—

“श्रियः पतिः श्रीमति शासितुं जग-
जगन्निवासो वसुदेवसद्घनि ।

15 वसन्ददर्शावतरन्तमस्वरा-
द्विरण्यगर्भाङ्गभुवं मुनिं हरिः ॥”

मर्त्यस्य स्वर्गगमनम्—

“पाण्डोर्नन्दन नन्दनं वनमिदं सङ्कल्पजैः सीधुभिः
कृसापानककेलि कल्पतरुषु द्रन्द्वैः सुधालेहिनाम् ।
अप्यत्रेन्दुशिलालबालवलयं सन्तानकानां तले
ज्योत्स्नासङ्गलदच्छन्दिर्जलैर्यन्तं विना पूर्यते ॥”

दिव्यस्य मर्त्यभावः—“इति विकसति तस्मिन्नवाये यदृनां
समजनि वसुदेवो देवकी यत्कलत्रम् ।
किमपरमथ तस्मात्पोडशस्त्रीसहस्र-
प्रणिहितपरिरम्भः पद्मनाभो वभूव ॥”

१ V A. कण्ठुलं, V B. कण्ठलं. २ A. जलं. ३ A. पूर्जते.

मर्त्यस्य दिव्यभावः— “आकाशयानतटकोटिकृतैकपादा-
स्तद्वेमदण्डयुगलान्यवलम्ब्य हस्तैः ।
कौतृहलात्तव तरङ्गविघटितानि
पश्यन्ति देवि मनुजाः स्वकलेवराणि ॥”

दिव्येतिवृत्तपरिकल्पना—

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“ज्योत्स्नापूरप्रसरविशदे सैकतेऽस्मिन्सरथवा
वादवृतं चिरतरमभृतिसद्व्यूनोः कयोश्चित् ।
एको ब्रूते प्रथमनिहतं कैटभं कंसमन्यः
स त्वं तत्त्वं कथय भवता को हतसत्र पूर्वम् ॥”

प्रभावाविर्भूतदिव्यभावः—

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“मा गाः पातालमुर्विं स्फुरसि किमपरं पात्यमानः कुदैत्य
ब्रैलोक्यं पादपीतप्रथिम नहि वले पूरयस्यूनमङ्गेः ।
इत्युत्स्वप्नायमाने भुवनभृति शिशावङ्गसुसे यशोदा
पायाच्चक्राङ्गपादप्रणतिपुलकितसंरगण्डस्थला चः ॥”

मर्त्यः— “वधूः श्वश्रूस्थाने व्यवहरति पुत्रः पितृपदे

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पदे रित्ते रित्ते विनिहितपदार्थान्तरमिति ।

नदीस्रोतोन्यायादकलितविवेकक्रमघनं

न च प्रत्यावृत्तिः प्रवहति जगत्पूर्णमथ च ॥”

पातालीयः—

“ककोटः कोटिकृत्वः प्रणभति पुरतस्तक्षके देहि चक्षुः

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सज्जः सेवाञ्जलिस्ते कपिलकुलिकयोः स्तौति च स्वस्तिकस्त्वाम् ।

पश्चः सञ्चैष भर्त्तेवरवलगति पुरः कम्बलोऽयं वलोऽयं

सोत्सर्पः सर्पराजो व्रजतु निजगृहं प्रेष्यतां शङ्खपालः ॥”

मर्त्यपातालीयः— “आद्रीवले व्रज न वेत्स्यपकर्ण कर्णं

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द्विः सन्दधाति न शरं हरशिष्यशिष्यः ।

तत्साम्प्रतं समिति पश्य कुतृहलेन

मर्यैः शरैरपि किरीटिकिरीटमाथर्म् ॥”

इहापि पूर्ववत्समस्तमिश्रभेदानुगमः । दिव्यपातालीयः—

“स पातु वो यस्य शिखाइमकर्णिकं
स्वदेहनालं फणपत्रसञ्चयम् ।
विभाति जिह्वायुगलोलकेसरं
पिनाकिनः कर्णभुजङ्गपङ्गजम् ॥”

खर्गमर्त्यपातालीयः—

“आँस्तीकोऽस्ति भुनिः स्म विस्मयकृतः पारीक्षितीयान्मत्वा-
प्राता तक्षकलक्षणः फणभृतां वंशास्य शक्रस्य च ।
उद्वेल्लन्मलयाद्रिचन्दनलतास्वान्दोलनप्रक्रमे
यस्याद्यापि सविभ्रमं फणिवधृवृन्दैर्यशो गीयते ॥”

सोऽयमित्थङ्गारसुश्लिघ्योपजीव्यमानो निःसीमाऽर्थसार्थः सम्प-
द्यते । “अस्तु नाम निःसीमाऽर्थसार्थः । किन्तु द्विरूप एवासौ विचा-
रितसुख्योऽविचारितरमणीयश्च [इति] । तयोः पूर्वमाश्रितानि शा-
खाणि तदुत्तरं काव्यानि” इत्यौद्धटाः । यथा—

“अपां लङ्घयितुं राशिं रुचा पिञ्चरयन्नभः ।
ग्रभुत्पपात हनुमान्नीलोत्पलदलद्युतिं ॥”

यथा वा—“त आकाशमसिइयामसुत्पत्य परमर्षयः ।
आसेदुरोषधिप्रस्थं मनसा समरंहसः ॥”

यथा च—“तदेव वारि सिन्धूनां महत्स्येमार्चिषामिति” इत्यादि ॥

“न स्वरूपनिबन्धनमिदं स्वपमाकाशास्य सरित्सलिलादेवा किन्तु
प्रतिभासनिबन्धनम् । न च प्रतिभासस्तादात्म्येन वस्तुन्यवतिष्ठते ।
यदि तथा स्यात्सुर्याचन्द्रमसोर्मण्डले दृष्ट्या परिच्छिद्यमानद्वादशाङ्कु-
लप्रमाणे पुराणाद्यागमनिवेदितधरावलयमात्रे न स्तः” इति यायाच-
रीयः । एवं नक्षत्रादीनां सरित्सलिलादीनामन्येषां च । यथाप्रतिभासं
च वस्तुनः स्वरूपं शास्त्रकान्ययोर्निबन्धोपयोगि । शास्त्रे यथा—

१ A अस्तीको. २ V खन्दोलन. ३ C मुङ्गेघ्योपजीव्यमानो. ४ B द्युतिः.

५ C दृष्ट्यापरिच्छिद्यमान.

“प्रशान्तजलभृत्पङ्के विमले वियदम्भसि ।

ताराकुमुदसम्बन्धे हंसायत इवोहुराद् ॥”

काव्यानि पुनरेतन्मयान्येव । “अस्तु नाम निःसीमार्थसार्थः ।
किन्तु रसवत एव निबन्धो युक्तो न नीरसस्य” इत्यापराजितिः ।
यदाह—

“भज्जनपुष्पावच्यनसन्ध्याचन्द्रोदयादिवाक्यमिह ।

सरसमपि नातिवहुलं प्रकृतरसानन्वितं रचयेत् ॥

यस्तु सरिदद्रिसागरपुरतुरगरथादिवर्णने यतः ।

कविशक्तिख्यातिफलो विततधियां नो मतः स इह ॥”

‘आम्’ इति यायावरीयः । अस्ति चानुभूयमानो रसस्यानुगुणो¹⁰
विगुणश्चार्थः, काव्ये तु कविवचनानि रसयन्ति विरसयन्ति च नार्थाः ।
अन्वयव्यतिरेकाभ्यां चेदमुपलभ्यते । तत्र सरिद्वर्णनरसवत्ता—

“एतां विलोक्य तनूदर्दरि ताम्रपर्णी—

मम्भोनिधौ विवृतशुक्तिपुटोऽहृतानि ।

यस्याः पयांसि परिणाहिषु हारमूर्त्या

वामभ्रुवां परिणमन्ति पयोधरेषु ॥”

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अद्विवर्णनरसवत्ता—

“एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोभुव-

श्चौपाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।

यासु इयामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः

पीयन्ते विवृतोर्धर्वचञ्चु विचलत्कण्ठं चकोराङ्गनाः ॥”

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सागरवर्णनरसवत्ता—

“धत्ते यत्किलक्षितैकगुरुतामेणादशां वारुणी

वैधुर्यं विदधाति दम्पतिरुषां यच्चन्द्रिकार्द्दं नभः ।

यच्च सर्वगसदां वयः स्मरसुहन्त्रिलं सदा सम्पदां

यद्युक्तमीरधिदैवतं च जलधेस्तत्कान्तमाद्येष्टितम् ॥”

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१ B अप. २ B omits तु. ३ B omits विरसयन्ति and reads न चार्थाः
४ A त्वोदरि. ५ B श्लाया.

एवं पुरतुरगादिवर्णनरसवत्तापि । विप्रलभेऽप्यतिरसवत्ता—

“विधर्माणो भावास्तदुपहितवृत्तेर्न धृतये
सरूपत्वादन्ये विहितविफलौत्सुक्यविरसाः ।
ततः स्वेच्छं (स्तिवत्यं) पूर्वेष्वरसमितरेभ्यः प्रतिहतं
क हीनं प्रेयस्या हृदयमिदमन्यत्र रमताम् ॥”
कुकविर्विप्रलभेऽपि रसवत्तां निरस्यति ।
अस्तु वस्तुषु मा वा भूत्कविवाचि रसः स्थितः ॥

“यथा तथा वाऽस्तु वस्तुनो रूपं, वक्तृप्रकृतिविशेषायत्ता तु रस-
वत्ता । तथा च यमर्थं रक्तः स्तौति तं विरक्तो विनिन्दृति । मध्यस्थस्तु
१० तत्रोदासे” इति पाल्यकीर्तिः ।

“येषां वल्लभया समं क्षणमिव स्फारा क्षपा क्षीयते
तेषां शीततरः शशी विरहिणामुलकेव सन्तापकृत् ।
अस्माकं न तु वल्लभा न विरहस्तेनोभयग्रंशिना-
मिन्द् राजति^३ दर्पणाकृतिरयं नोष्णो न वा शीतलः ॥”

१५ “विद्ग्धभणितिभङ्गनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्”
इत्यवन्तिसुन्दरी । तदाह—

“वस्तुस्वभावोऽत्र कवेरतन्त्रं
गुणागुणावुक्तिवशेन काव्ये ।
स्तुवन्निवधात्यमृतांशुमिन्दुं
निन्दंस्तु दोषाकरमाह धृतः ॥”

“उभयसुपपन्नम्” इति यायावरीयः ।

स पुनर्द्विधा । मुक्तकप्रबल्धविषयत्वेन । तावपि प्रत्येकं पञ्चधा ।
शुद्धः, चित्रः, कथोत्थः, संविधानकभूः, आख्यानकवान्श्च [इति] ।
तत्र मुक्तेतिवृत्तः शुद्धः । स एव सप्रपञ्चश्चित्रः । वृत्तेतिवृत्तः क-
२५ थोत्थः । सम्भावितेतिवृत्तः संविधानकभूः । परिकल्पितेतिवृत्तः
आख्यानकवान् । तत्र—

१ B हृत. २ A पूर्वेष्वरसजितरेभ्यः. ३ B राजत. ४ BC तत्रो.

उत्तरके—शुद्धः—“सा पत्युः प्रथमापराधकरणे शिक्षोपदेशं विना
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिचित्रां गतिम् ।
स्वच्छैरच्छकपोलभित्तिगलितैः पर्यस्तनेत्रोत्पला
बाला केवलमेव रोदिति लुठल्लोलोदकैरशुभिः ॥”

चित्रः—“दूरादुत्सुकमागते विवलितं सम्भाषिणि स्फारितं
संश्लिष्ट्यत्यरुणं गृहीतवसने कोपाश्चित्भूलतम् ।
मानिन्याश्चरणानतिव्यतिकरे बाष्पाम्बुपूर्णं क्षणा-
चक्षुर्जीतमहो प्रपञ्चतुरं जातागसि प्रेयसि ॥”

कथोत्थः—“दत्त्वा रुद्धगतिः खसाधिपतये देवीं ध्रुवस्वामिनीं
यस्मात्वण्डिनसाहसो निवृते श्रीशर्मगुप्तो नृपः ।
तस्मिन्नेव हिमालये गुरुगुहाकोणकणत्किन्नरे
गीयन्ते तव कार्त्तिकेयनगरस्त्रीणां गणैः कीर्त्यः ॥”

संविधानकभूः—

“हृष्टैकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरा-
देकस्या नयने निमील्य विहितक्रीडानुबन्धच्छलः ।
ईषद्विक्रितकन्धरः सपुलकः प्रेमोद्धसन्मानसा-
मन्तर्हासवलत्कपोलफलकां धूर्तोऽपरां चुम्बति ॥”

यथा च—“कुर्वत्या कुङ्गमाम्भः कपिशितवपुषं यत्तदा राजहंसीं
क्रीडाहंसो मयाऽसावजनि विरहितश्चक्रवाकीन्नमेण ।
तस्यैतत्पाप्मनो मे परिणमति फलं यत्पुरे प्रेमबन्धा-
देकन्नावां वसावो न च दयित दशाऽप्यस्ति नौ सन्निकर्षः ॥”

आख्यानकौवान्—

“अर्थिजनार्थधृतानां वनकरिणां प्रथमकल्पतैर्देशनैः ।
चक्रे परोपकारी हैहयजन्मा गृहं शास्मोः ॥”

निष्वन्ध(न्धे)शुद्धः—“स्तिमितविकसितानामुल्लसद्गुलतानां
मसृणमुकुलितानां प्रान्तविस्तारभाजाम् ।
प्रतिनयननिपाते किञ्चिदाकुञ्चितानां
सुचिरमहमभूवं पात्रमालोकितानाम् ॥”

५ चित्रः—“अलसवलितमुग्धस्तिग्धनिष्पन्दमन्दै-
रधिकविकसदन्तर्विस्यस्यस्मेरतारैः ।
हृदयमशारणं मे पक्षमलाक्ष्याः कटाक्षै-
रपहृतमपविद्धं पीतमुन्मूलितं च ॥”

कथोत्थः—“अभिलाषमुदीरितेन्द्रियः
१० स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्ण विक्रिया-
मभिशासः फलमेतदन्वभूत् ॥”

संविधानकभूः—“ऋधं प्रभो संहर संहरेति
यावद्विरः खे मरुतां चरन्ति ।
१५ तावत्स वहिर्भवनेत्रजन्मा
भस्मावशेषं मदनं चकार ॥”

आख्यानकवान्—“पत्युः शिरश्चन्द्रकलामनेन
स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा चरणौ कृताशी-
२० माल्येन तां निर्वचनं जघान ॥”

किञ्च संस्कृतवत्सर्वाख्यपि भाषासु यथासामर्थ्यं यथारूचि यथा-
कौतुकं चावहितः स्यात् । शब्दार्थयोश्चाभिधानाभिधेयव्यापार-
प्रगुणतामववुद्येत ।

तदुक्तम्—

२५ एकोऽर्थः संस्कृतोक्तया ससुकविरचनः प्राकृतेनापरोऽसि-
वन्योऽपश्रंशगीर्भिः किमपरमपरो भूतभाषाक्रमेण ।

१ A संविधानभूः २ B आख्यानवान्

द्वित्राभिः कोऽपि वाग्भर्भवति चतस्रभिः किञ्च कश्चिद्विवेक्षुं
यस्येत्थं धीः प्रगल्भा स्लपयति सुकवेस्तस्य कीर्तिर्जगन्ति ॥”
इत्थङ्कारं घनैरथैर्व्युत्पन्नमनसः कवैः ।
दुर्गमेऽपि भवेन्मार्गं कुणिता न सरखती ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
अर्थानुशासने अर्थव्याप्रिनवमोऽध्यायः ॥

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दशमोऽध्यायः कविचर्या राजचर्या च ।

गृहीतविद्योपविद्यः काव्यक्रियायै प्रयतेत् । नामधातुपारायणे,
अभिधानकोशः, उन्दोविचितिः, अलङ्कारतत्रं च काव्यविद्याः । क-
लास्तु चतुःपष्टिमपविद्याः । सुजनोपजीव्यकविसन्निधिः, देशवार्ता,¹⁰
विदग्धवादो, लोकयात्रा, विद्वान्नोष्ट्यश्च काव्यमातरः पुरातनक-
विनिवन्धाश्च । किञ्च—

स्वास्थ्यं प्रतिभाऽभ्यासो भक्तिर्विद्वत्कथा बहुश्रुतता ।
स्मृतिदार्ढमनिर्वेदश्च मातरोऽप्तौ कवित्वस्य ॥

अपि च नित्यं शुचिः स्यात् । त्रिधा च शौचं वाक्शौचं, मनः-¹⁵
शौचं, कायशौचं च । प्रथमे शास्त्रजन्मनी । तारीयीकं तु सनस्व-
च्छेदौ पादौ, सताम्बूलं मुखं, सविलेपनमात्रं वपुः, महार्हमनुल्बणं
च वासः, सकुसुमं शिर इति । शुचि शीलनं हि सरस्वत्याः संव-
ननमामनन्ति । स यत्खभावः कविस्तदनुरूपं काव्यम् । यादृशाकार-
श्चित्रकरस्तादशाकारमस्य चित्रमिति प्रायोवादः । स्मितपूर्वमभि-²⁰
भाषणं, सर्वत्रोक्तिगर्भमभिधानं सर्वतो रहस्यान्वेषणं, परकाव्यदृष-
णवैमुख्यमनभिहितस्य, अभिहितस्य तु यथार्थमभिधानम् ।

तस्य भवनं सुसंसृष्टं, क्रतुषङ्कोचितविविधस्यानं, अनेकतस्मू-
लकल्पितापाश्रयवृक्षवाटिकं, सक्रीडापर्वतकं, सदीर्घिकापुष्करि-

णीकं, ससरित्समुद्रावर्त्तकं, सकुल्याप्रवाहं, सबर्हिणहरिणहारीतं, ससारसचक्रवाकहंसं, सचकोरकौश्चकुररशुकसारिकं, घर्मङ्गान्ति-चौरं, संभूमिधारारागृहयन्नलतामण्डपकं, सदोलाप्रेष्ठं च स्यात् । काव्याभिनिवेशाखिन्नस्य मनसस्तद्विनिर्वेदच्छेदायाज्ञामूकपरिजनं ५ विजनं वा तस्य स्थानम् । अपन्नंशभाषणप्रवणः परिचारकवर्गः, समागधभाषाभिनिवेशिन्यः परिचारिकाः । प्राकृतसंस्कृतभाषाविद् आन्तःपुरिकाः, मित्राणि चास्य सर्वभाषाविन्दि भवेयुः । सदःसं-स्कारविशुद्ध्यर्थं सर्वभाषाकुशलः, शीघ्रवाक्, चार्वक्षरः, इङ्गिता-कारवेदी, नानालिपिज्ञः, कविः, लाक्षणिकश्च लेखकः स्यात् । तद-
१० सन्निधावतिरात्रादिपु पूर्वोक्तानामन्यतर(म)ः ।

स्वभवने हि भाषानियमं यथा प्रभुर्विद्धाति तथा भवति ।

श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुच्चारानष्टौ वर्णानपास्य स्वान्तःपुर एव प्रवर्त्तितो नियमः, टकारादयश्चत्वारो मृद्दन्यास्तुतीयवर्जमृष्टमाणन्त्रयः क्षकारश्चेति ।

१५ श्रूयते च सूरसेनेषु कुविन्दो नाम राजा; तेन परूषसंयोगाक्षर-वर्जमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्म-कमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते चोज्जयिन्यां साहसाङ्को नाम राजा; तेन च संस्कृतभाषा-
२० त्मकमन्तःपुर एवेति समानं पूर्वेण ।

तस्य सम्पुटिका संफलकवटिका, समुद्दकः, सलेखनीकमषी-भाजनानि ताडिपत्राणि भूर्जत्वचो वा, सलोहकण्टकानि तालद-लानि, सुसम्मृष्टा भित्तयः, सततसन्निहिताः स्युः । “तद्वि काव्यवि-यायाः परिकरः” इत्याचार्याः । “प्रतिभैव परिकरः” इति याया-
२५ वरीयः ।

“कविः प्रथममात्मानमेव कल्पयेत्; कियान्मे संस्कारः, क भाषा-विषये शक्तोऽस्मि, किञ्चिलोकः परिवृढो वा, कीदृशि गोष्ठ्यां

१ BC सभूतिधारागृह० २ B सौरनेनेषु. ३ BC कविन्दो. ४ B omits च.

५ B सपलक. ६ B समुद्रक. ७ A नलेखनी B सलेखनीयक.

विनीतः, कास्य वा चेतः संसजत इति बुद्धा भाषाविशेषमाश्रयेत्”
इत्याचार्याः । “एकदेशकवेरियं नियमतत्त्वाणा, स्वतत्त्वस्य पुनरेक-
भाषावत्सर्वा अपि भाषाः स्युः” इति यायावरीयः । देशविशेषव-
शेन च भाषाश्रयणं दृश्यते । तदुक्तम्—

“गौडाद्याः संस्कृतस्थाः परिचितस्त्वयः प्राकृते लाटदेश्याः ५
सापभ्रंशाप्रयोगाः सकलमरुभुवपृष्ठभादानकाश्च ।
आवन्त्याः पारियात्राः सह दशपुरजैर्भूतभाषां भजन्ते
यो मध्येमध्यदेशां निवसति स कविः सर्वभाषानिषणः ॥”
जानीयाह्योक्तासाम्मत्यं कविः कुत्र भर्मति च ।
असम्मतं परिहरेन्मतेऽभिनिविशेत च ॥ १०
जनापवादमात्रेण न जुगुप्सेत चात्मनि ।
जानीयात्स्वयमात्मानं यतो लोको निरङ्कुशः ॥
गीतसूक्तिरतिक्रान्ते स्तोता देशान्तरस्थिते ।
प्रत्यक्षे तु कवौ लोकः सावज्ञः सुमहत्यपि ॥
प्रत्यक्षकविकाव्यं च स्त्वपि च कुलयोपितः । १५
गृह्यैव्यस्य विद्या च कस्मैचिद्यदि रोचते ॥

इदं महाहासकरं विचेष्टितं
परोक्तिपाटचरतारतोऽपि यत् ।
सदुक्तिरत्वाकरतां गतान्कवीन्
कवित्वमात्रेण समेन निन्दति ॥ २०

वचः स्वादु सतां लेहं लेशस्वादूपि कौतुकात् ।
बालस्त्रीहीनजातीनां काव्यं याति मुखान्मुखम् ॥
कार्यावसरसज्जानां परिव्राजां महीभुजाम् ।
काव्यं सद्यः कवीनां च ऋमत्यहा दिशो दश ॥
पितुर्गुरोर्नेन्द्रस्य सुतशिष्यपदातयः । २५
अविविच्यैव काव्यानि स्तुवन्ति च पठन्ति च ॥

१ A. विनीतोस्मि. २ B omits अपि. ३ B प्रत्यक्षं तु कविकाव्यं.

किञ्च नार्द्धकृतं पठेदसमासिस्तस्य फलमिति कविरहस्यम् । न नवीनमेकाकिनः पुरतः । स हि स्वीयं ब्रुवाणः कतरेण साक्षिणा जीयेत । न च स्वकृतिं बहु मन्येत् । पक्षपातो हि गुणदोषौ विपर्यासयति । न च दृप्येत् । दर्पलबोऽपि सर्वसंस्कारानुच्छिनति । परैश्च परीक्षयेत् । यदुदासीनः पश्यति न तदनुष्टातेति प्रायो वादः । कविमानिनं तु छन्दोऽनुवर्त्तनेन रक्षयेत् । कविम्मन्यस्य हि पुरतः सूक्तमरण्यस्तदितं स्याद्विष्वेत च । तदाह—

“इदं हि वैदृगध्यरहस्यमुत्तमं
पठेन्न सूक्तिं कविमानिनः पुरः ।

10 न केवलं तां न विभावयत्यसौ
स्वकाव्यवन्धेन विनाशायत्यपि ॥”

अनियतकालाः प्रवृत्तयो विष्ववन्ते तस्माह्विसं निशां च यामक्रमेण चतुर्द्वा विभजेत् । स प्रातस्त्थाय कृतसन्ध्यावरिवस्यः सारखतं सूक्तमधीयीत । ततो विद्यावसथे यथासुखमासीनः काव्यस्य 15 विद्या उपविद्याश्चानुशीलयेदाप्रहरात् । न ह्येवंविधमन्यत्प्रतिभाहेतुर्यथा प्रत्यग्रसंस्कारः । द्वितीये काव्यक्रियाम् । उपमध्याहं स्लायादविरुद्धं भुञ्जीत च । भोजनान्ते काव्यगोष्ठीं प्रवर्तयेत् । कदाचिच्च प्रश्नोत्तराणि भिन्दीत । काव्यसमस्याधारणा, मातृकाभ्यासः, चित्रायोगा इत्यायामत्रयम् । चतुर्थं एकाकिनः परिमितपरिषदो वा पूर्वाङ्गभागविहितस्य काव्यस्य परीक्षा । रसावेशातः काव्यं विरचयतो न च विवेकी दृष्टिस्तस्मादनुपरीक्षेत । अधिकस्य लागो, न्यूनस्य पूरणम्, अन्यथास्थितस्य परिवर्त्तनं, प्रस्तृतस्यानुसन्धानं च । इत्यहीनम् ।

सायं सन्ध्यासुपासीत सरखतीं च । ततो दिवा विहितपरीक्षितस्याभिलेखनमाप्रदोषात् । यावदार्ति च्छ्रियमभिमन्येत । द्वितीयतृतीयौ साधु शारीत । सम्यक्स्वापो वपुषः परमारोग्याय । चतुर्थं सप्रयतं प्रतिवृद्धयेत । ब्राह्मे मुहूर्ते मनः प्रसीदत्तांस्तानर्थानिध्यक्षयति । इत्याहोरात्रिकम् ।

१ B omits किञ्च. २ B मन्येत्. ३ B छन्दानु. ४ B तस्मात्तदनु परीक्षयेत्.
५ A परीक्षकस्य.

चतुर्विधश्चासौ; असूर्यमपश्यो, निषणो, दत्तावसरः, प्रायोजनि-
कश्च [इति] । यो गुहागर्भभूमिगृहादिप्रवेशान्नैषिकवृत्तिः कवत असा-
वसूर्यम्पद्यः । तस्य सर्वे कालाः । यः काव्यक्रियायामभिनिविष्टः
कवते न च नैषिकवृत्तिः स निषणः । तस्यापि त एव कालाः । यः
सेवादिकमविरुद्धानः कवते स दत्तावसरः । तस्य कतिपये कालाः । ५
निशायास्तुरीयो यामार्द्वः । स हि सारस्वतो मुहूर्तः । भोजनान्तः ।
सौहित्यं हि स्वास्थ्यमुपस्थापयति । व्यवायोपरमः । यदार्त्तिविनिवृ-
त्तिरेकमेकाग्रतायतनम् । याप्ययानयात्रा । विषयान्तरविनिवृत्तं
हि चित्तं यत्र यत्र प्रणिधीयते तत्र तत्र गुहूचीलागं लगति । यदा
यदा चात्मनः क्षणिकतां मन्यते स स काव्यकरणकालः । यस्तु १०
प्रस्तुतं किञ्चन संविधानकमुद्दिश्य कवते, स प्रायोजनिकः । तस्य
प्रयोजनवशात्कालव्यवस्था । बुद्धिमदाहार्यवुद्ध्योरियं नियममुद्रा ।
औपदेशिकस्य पुनरिच्छैव । सर्वे कालाः सर्वाश्च नियममुद्राः ।

पुरुषवत् योषितोऽपि कवीभवेयुः । संस्कारो द्व्यात्मनि समवैति, न
स्त्रैणं पौरुषं वा विभागमपेक्षते । श्रूयन्ते दृश्यन्ते च राजपुत्र्यो महा- १५
मात्रदुहितरो गणिकाः कौतुकिभायोश्च शास्त्रप्रहृतवुद्ध्यः कवयश्च ।

सिद्धं च प्रबन्धमनेकादर्शगतं कुर्यात् । यदित्थं कथयन्ति—

“निक्षेपो विक्रयो दानं देशल्यागोऽल्पजीविता ।

त्रुटिको वहिरम्भश्च प्रबन्धोच्छेदहेतवः ॥

दारिद्र्यं व्यसनासक्तिरवज्ञा मन्दभाग्यता । २०

दुष्टे द्विष्टे च विश्वासः पञ्च काव्यमहापदः ॥” [इति]

पुनः समापयिष्यामि, पुनः संस्करिष्यामि, सुहृद्दिः सह विवेच-
यिष्यामीति कर्तुराकुलता राष्ट्रोपश्ववश्च प्रबन्धविनाशकारणानि ।

अहर्निशाविभागेन य इत्थं कवते कृती ।

एकावलीव तत्काव्यं सतां कण्ठेषु लम्बते ॥ २५

^१ Explained in A as शिविकागमनं. ^२ B omits one यत्र and one तत्र.

^३ C प्रयोजक०. ^४ B omits च. ^५ B प्रहि. ^६ A त्रुटिमो.

यथा यथाऽभियोगश्च संस्कारश्च भवेत्कवेः ।

तथा तथा निबन्धानां तारतम्येन रम्यता ॥

मुक्तके कवयोऽनन्ताः सङ्घाते कवयः शतम् ।

महाप्रबन्धे तु कविरेको द्वौ दुर्लभास्त्रयः ॥

अन्नाह स्म—“वहपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।

अनुज्ञितार्थसम्बन्धः प्रबन्धो दुरुदाहरः ॥” [इति]

रीतिं विचिन्त्य विगणय्य गुणान्विगाह्य

शब्दार्थसार्थमनुसृत्य च सूक्तिसुद्राः ।

कार्यो निबन्धविषये विदुषा प्रथलः

10 के पोतयन्नरहिता जलधौ पूवन्ते ॥

लीढाभिधोपनिषदां सविधे वुधाना-

मभ्यस्यतः प्रतिदिनं वहुदृश्वनोऽपि ।

किञ्चित्कदाचन कथञ्चन सूक्तिपाका-

द्वात्तत्त्वमुनिषति कस्यचिदेव पुंसः ॥

15 इत्यनन्यमनोवृत्तेनिःशेषेऽस्य क्रियाक्रमे ।

एकपत्रीव्रतं धत्ते कवेदेवी सरस्वती ॥

सिद्धिः सूक्तिषु सा तस्य जायते जगदुत्तरा ।

मूलच्छायां न जानाति यस्याः सोऽपि गिरां गुरुः ॥

राजा कविः कविसमाजं विदधीत । राजनि कवौ सर्वो लोकः कविः

20 स्यात् । स कान्यपरीक्षायै सभां कारयेत् । सा पोडशभिः स्तम्भै-

श्चतुर्भिर्द्वैरर्घभिर्मत्तवारणीभिरुपेता स्यात् । तदनुलम्बं राज्ञः केलि-

गृहम् । मध्येसभं चतुःस्तम्भान्तरा हस्तमात्रोत्सेधा समणिभूमिका

वेदिका । तस्यां राजासनम् । तस्य चोत्तरतः संस्कृताः कवयो निवि-

शेरन् । वहुभाषाकवित्वे यो यन्नाधिकं प्रवीणः स तेन व्यपदिश्यते ।

25 यस्त्वनेकत्र प्रवीणः स सङ्गम्य तत्र तत्रोपविशेत् । ततः परं वेदवि-

द्याविदः प्रामाणिकाः पौराणिकाः सार्त्ता भिषजो मौहूर्तिका अन्ये-

ऽपि तथाविधाः । पूर्वेण प्राकृताः कवयः; ततः परं नटनर्तकगायन-

¹ B omits स्म. ² B मूलच्छायां.

वादनवाग्जीवनकुशीलवतालावचरा अन्येऽपि तथाविधाः । पश्चि-
मेनापभ्रंशिनः कवयः; ततः परं चित्रलेप्यकृतो माणिक्यवन्धका
वैकटिकाः स्वर्णकारवर्द्धकिलोहकारा अन्येऽपि तथाविधाः । दक्षिणतो
भूतभाषाकवयः; ततः परं भुजङ्गा गणिकाः पूर्वकशौभिकजम्भक-
मल्हाः शास्त्रोपजीविनोऽन्येऽपि तथाविधाः ।

5

तत्र यथासुखमासीनः काव्यगोष्ठीं प्रवर्त्तयेत् भावयेत्परीक्षेत च ।
वासुदेवसातवाहनशृङ्खकसाहसाङ्गादीन्सकलान्सभापतीन्द्रानमाना-
भ्यामनुकुर्यात् । तुष्टपुष्टाश्वास्य सभ्या भवेयुः, स्थाने च पारितो-
षिकं लभेरन् । लोकोत्तरस्य काव्यस्य च यथाही पूजा कवेवा ।
अन्तरान्तरा च काव्यगोष्ठीं शास्त्रवादाननुजानीयात् । मध्वपि नान-
वदंशं खदते । काव्यशास्त्रविरतौ विज्ञानिष्वभिरमेत । देशान्तरा-
गतानां च विदुषामैन(न्य)द्वारा सङ्घं कार(म)येदौचित्याद्यावत्स्थिति
पूजां च । वृत्तिकामांशोपजँपेत् सङ्घृहीयाच्च । पुरुषरत्नानामेक एव
राजोदन्वान्भाजनम् । राजचरितं च राजोपजीविनोऽप्यनुकुर्युः ।
राज्ञ एव ह्यसाधुपकारो यद्राजोपजीविनां संस्कारः ।

15

महानगरेषु च काव्यशास्त्रपरीक्षार्थं ब्रह्मसभाः कारयेत् । तत्प-
रीक्षोत्तीर्णानां ब्रह्मरथयानं पट्टवन्धश्च । श्रूयते चोज्जयिन्यां काव्य-
कारपरीक्षा—

“इह कालिदासमेण्ठावत्रामरस्पसूरभारवयः ।
हरिचन्द्रचन्द्रगुसौ परीक्षिताविह विशालायाम् ॥”

20

श्रूयते च पाटलिपुत्रे शास्त्रकारपरीक्षा—

“अत्रोपवर्षवर्षाविह पाणिनिपिङ्गलाविह व्यादिः ।
वररुचिपतञ्जली इह परीक्षिताः ख्यातिमुपजग्मुः ॥”
इत्थं सभापतिर्भूत्वा यः काव्यानि परीक्षते ।
यशस्तस्य जगद्व्यापि स सुखी तत्र तत्र च ॥
इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
कविचर्या राजचर्या च दशमोऽध्यायः ॥

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१ B वादनाग्नीतन. २ B वैगडिक. ३ B नानवर्ण दंशं. ४ B मन. ५ उपजयेत्.
६ A महाकाव्य.

एकादशोऽध्यायः शब्दहरणम् ।

पेरप्रयुक्तयोः शब्दार्थयोरूपनिवन्धो हरणम् । तद्विधा परित्यागमनुग्राहाणं च । तयोः शब्दहरणमेव तावत्पञ्चधा पदतः, पादर्थार्द्वतः, वृत्ततः, प्रबन्धतश्च [इति] । “तत्रैकपदहरणं न दोषाय” इति चार्याः । “अन्यत्र द्व्यर्थपदात्” इति यागावरीयः । तत्र क्षिणिष्ठपदेन हरणम्—

“दराकृष्टशिलीमुग्वव्यतिकरान्नो किं किरातानिमानाराद्व्यावृतपीतलोहितमुग्वान्किं वा पलाशानपि ।

पान्थाः केसरिणं न पश्यत पुरोऽप्येन वसन्तं वने

१० मूढा रक्षत जीवितानि शरणं यात प्रियां देवताम् ॥”

यथा च—“मा गाः पान्थ प्रियां ल्यक्त्वा दराकृष्टशिलीमुखः स्थितं पन्थानमावृत्य किं किरातं न पश्यसि ॥”

शिष्टपदैकदेशोन हरणम्—

“नाश्र्वर्यं यदनार्यासावस्तप्रीतिरयं मयि ।

१५ मांसोपयोगं कुर्वीत कथं क्षुद्रहितो जनः ॥” १

यथा च—“कोपान्मानिनि किं स्फुरल्यतितरां शोभाधरस्तेऽकिं वा चुम्बनकारणाहयित नो वायोर्विकारादयतस्मात्सुभु सुगन्धिमाहितरसं स्तिर्गं भजस्वादराम्बुग्धे मांसरसं ब्रुवन्निति तया गाहं समालिङ्गितः॥”

२० शिष्टस्य यमकेन हरणम्—“हलमपारपयोनिधिविस्तृतं

प्रहरता हलिना समराङ्गणे ।

१ सर्वे नेजयशाश्च शशाङ्ककलामलं

२ कमेतकुवि नरवधीरितमाकुलमासुरम् ॥”

यथा च—“दलयता वि.१ निर्वलमुन्मद्

२५ निरवधीरितमाकुलमासुरम् ।

दशसु दिक्षु च तेन यशः सितं

निरवधीरितमाकुलमासुरम् ।”

षष्ठ्य प्रश्नोत्तरेण हरणम्—

“यस्यां भुजङ्गवर्गः कर्णायतेक्षणं कामिनीवदनं च”

था च—“किं करोति कियत्कालं वेश्यावेश्मनि कामुकः ।

कीटशं वदनं वीक्ष्य तस्याः कर्णायतेक्षणम् ॥”

मकस्य यमकेन हरणम्—

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“वरदाय नमो हरये पतति जनो यं स्वरन्नपि न मोहरये ।

बहुशश्चक्रन्द हता मनसि दितियेन दैत्यचक्रं दहता ॥”

यथा च—चक्रं दहतारं चक्रन्द हतारम् ।

खड्डेन तवाजौ राजन्नरिनारी ॥

एवमन्योन्यसम्बन्धेऽन्येऽपि भेदाः ।

10

नन्विद्मुपदेश्यमेव न भवति ।

१८थं कथयन्ति—“पुंसः कालातिपातेन चौर्यमन्यद्विशीर्यति ।

अपि पुत्रेषु पौत्रेषु वाक्कौर्यं च न शीर्यति ॥”

“अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, प्रकान्तमिदमस्य संविधानं प्रक्रान्तं मम, गुहूचीवचनोऽयं मृद्धी-¹⁵ वचनोऽहम्, अनाहतभाषाविशेषोऽयमहमाहतभाषाविशेषः, प्रान्तज्ञातृकमिदं, देशान्तरितकर्तृकमिदम्, उच्छ्र(त्स)न्ननिवन्धन-शमिदं, म्लेच्छितकोपनिवन्धनमूलमिदमित्येवमादिभिः कारणैः बद्धरणेऽर्थहरणे वाऽभिरमेत” इत्यवन्तिसुन्दरी ।

“त्रिभ्यः पदेभ्यः प्रभृति त्वश्चिष्टेभ्यो हरणम्” इत्याचार्याः । 20

यथा—“स पातु वो यस्य जटाकलापे
स्थितः शशाङ्कः स्फुटहारगौरः ।

नीलोत्पलानामिव नाल ने

निद्रायमाणः शरदीवामूता नद्

यथा च—“स पातु वो यस्य हताव्यारस्तस्मै
स्ततुल्यवर्णञ्जनरञ्जितेषु च

लावण्ययुक्तेष्वपि वित्रसन्ति

दैत्याः स्वकान्तानयनोत्पलेषु ॥”

25

“न” इति यायावरीयः । उल्लेखवान्पदसन्दर्भः परिहरणी
प्रैख्यभिज्ञायातः पादोऽपि । तस्यापि साम्येन किञ्चन दुष्टं स्यात् ।

यथा—“इत्युक्तवानुक्तिविशेषरम्यं
मनः समाधाय जयोपपत्तौ ।
उदारचेता गिरमित्युदारां
द्वैपायनेनाभिदधे नरेन्द्रः ॥”

यथा च—“इत्युक्तवानुच्छिविशेषरम्यं
रामानुजन्मा विरराम मानी ।
सङ्ख्यसमाप्तावसरं च वाक्यं
सेवाविधिज्ञैः पुरतः प्रभूणाम् ॥”

उल्लेखवान्यथा—“नमः संसारनिर्वाणविषामृतविधायिने ।
सप्तलोकोर्मिभज्ञाय शङ्करक्षीरसिन्धवे ॥”

यथा च—“प्रसरद्विनुनादाय शुद्धाभृतमयात्मने ।
नमोऽनन्तप्रकाशाय शङ्करक्षीरसिन्धवे ॥”

15 “पाद एवान्यथात्वकरणकारणं न हरणम्, अपि तु खीकरणम्”
इत्याचार्याः ।

यथा—“त्यागाधिकाः सर्वमुपाश्रयन्ते
 त्यागेन हीना नरकं ब्रजन्ति ।
 न त्यागिनां किञ्चिदसाध्यमस्ति
 त्यागो हि सर्वव्यसनानि हन्ति ॥”

यथा च—“त्यागो विसर्जयसनानि हन्ती-
त्यली कमेतदुर्भ सम्प्रतीतम् ।
जातान्व सर्वयसनानि तस्या-
स्यागेन मे मुग्धविलोचनायाः ॥”

25 तदिदं स्वीकरणापरनामधेयं हरणमेव । तद्वद्दर्जप्रयोगेऽपि । यथा—

१ AB नाम्रत्यसिद्धायातः

“पादस्ते नरवर दक्षिणे समुद्रे
पादोऽन्यो हिमवति हेमकूटलग्ने ।
आक्रामत्यलघु महीतलं त्वयीत्थं
भूपालाः प्रणतिमपास्य किञ्चु कुर्युः ॥”

यथा चोत्तरार्द्धे—“हत्थं ते विघृतपदद्वयस्य राज-
न्नाश्र्वयं कथमिव सीवनी न भिन्ना ॥” ५

एवं व्यस्तार्द्धप्रयोगेऽपि । यथा—

“तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न तिग्मस्त्वचिमण्डलमभ्युदेति ।
अभ्युद्धते संकलधामनिधौ तु तस्मि-
न्निन्दोः सिताभ्रशकलस्य च को विशेषः ॥” १०

यथा च—“तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न किञ्चिदपि गौरतरा हसन्ति ।
ताभिः पुनर्विहसिताननपङ्कजाभि-
रिन्दोः सिताभ्रशकलस्य च को विशेषः ॥” १५

पादे एवान्यथात्वकरणं न स्वीकरणं पादोनहरणं वा । यथा—

“अरण्ये निर्जने रात्रावन्तर्वेद्मनि साहसे ।
न्यासापहृवने चैव दिव्या सम्भवति क्रिया ॥”

यथा चोत्तरार्द्धे—

“तन्वङ्गी यदि लभ्येत दिव्या सम्भवति क्रिया ।” २०

यथा वा—“यस्य केशेषु जीमूता नद्यः सर्वाङ्गसन्धिषु
कुक्षौ समुद्राश्वत्वारस्तस्यै तोयात्मने नमः ॥”

यथा चोत्तरार्द्धे—“कुक्षौ समुद्राश्वत्वारः स सहेत स्वरानलम् ॥”

भिन्नार्थानां तु पादानामेकेन पादेनान्वयनं कवित्वमेव । यथा—

^१ B चोत्तरार्द्धे, ^२ A प्रयोगोपि, ^३ B अभ्युद्धते, ^४ V S तुहिनधामनिधौ, ^५ A पाश.

“किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
ब्रजति दिनकरोऽयं यत्र नास्तं कदाचित् ।
भ्रमति विहगसार्थनित्यमापृच्छमानो
रजनिविरहभीतश्चक्रवाको वराकः ॥”

५ यथा च—“जयति सितविलोलव्यालयज्ञोपवीती
घनकपिलजटान्तर्भ्रान्तगङ्गाजलौघः ।
आविदितमृगचिह्नामिन्दुलेखां दधानः
परिणतशितिकंण्ठश्यामकण्ठः पिनाकी ॥”

यथा च—“कुमुदवनमपश्रि श्रीमद्भोजखण्डं
१० त्वजति मैदमुलूकः प्रीतिमांश्चक्रवाकः ।
उदयमहिमरदिमर्याति शीतांशुरस्तं
हतविधिलितानां ही विचित्रो विपाकः ॥”

यथा^३ च—“किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
घनकपिलजटान्तर्भ्रान्तगङ्गाजलौघः ।
१५ निवसति सं पिनाकी यत्र यायां तदस्मिन्
हतविधिलितानां ही विचित्रो विपाकः ॥”

पादोनवत्कृतिपयपदप्रयोगोऽपि । यथा—

“या व्यापारवती रसान् रसयितुं काचित्कवीनां नवा
दृष्टिर्या परिनिष्ठितार्थविषयोन्मेषा च वैपश्रिती ।
२० ते द्वे अप्यवलम्ब्य विश्वमनिशं निर्वर्णयन्तो वयं
श्रान्ता नैव च लव्यमविधशयन त्वद्वक्तितुल्यं सुखम् ॥”

यथा च चतुर्थपादे—

“श्रान्ता नैव च लव्यमुत्पलदृशां प्रेम्णः समानं सुखम् ॥”
पादैकदेशग्रहणमपि पदैकदेशोपलक्षणपरम् । यथा—

२५ “असकलहसितत्वात्क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्व्यक्तकर्णोत्पलानि ।

१ शितिकण्ठः. २ V मुद. ३ A omits यथा च. ४ B न. ५ V सदंशं.

पिबति मधुसुगन्धीन्याननानि प्रियाणां

त्वयि विनिहितभारः कुन्तलानामधीशः ॥”

यथा चोत्तरार्थे—“पिबतु मधुसुगन्धीन्याननानि प्रियाणां

मयि विनिहितभारः कुन्तलानामधीशः ॥”

वाक्यस्यान्यथा व्याख्यानमपि न स्वीकरणं हरणं वा । यथा— ५

“सुभृत्वं कुपितेत्यपास्तमशनं त्यक्ता कथा योषितां

दूरादेव मयोज्जिताः सुरभयः सगदाम(गगन्ध)धूपादयः ।

कोपं रागिणि मुञ्च मर्यवनते दृष्टे प्रसीदाधुना

सद्यस्त्वद्विरहाद्वन्ति दयिते सर्वा ममान्धा दिशः ॥”

एतच्च कान्ताप्रसादनपरं वाक्यं कुपितदृष्टिपरतया व्याख्यातं¹⁰
नं स्वीकृतं हृतं वा । यत्तु परकीयं स्वीयमिति प्रोक्तानांमन्यतमेन
कारणेन विलपन्ति, तत्र केवलं हरणम्, अपि तु दोषोदाहरणम् ।
मुक्तकप्रबन्धविषयं तत् । मूल्यक्रयोऽपि हरणमेव । वरमप्राप्तिर्य-
शासो न पुनर्दुर्यशः ।

सभापतिस्तु द्विधा, उपजीव्य, उपजीवकश्च [इति] । तत्रोपजी- १५
वनमात्रेण न कश्चिद्दोषः । यतः सर्वोऽपि परेभ्य एव व्युत्पद्यते ।
केवलं तत्र समुदायो गुरुः । “तद्दुक्तिहरणम्” इत्याचार्याः ।

यथा—“उरुद्धन्द्रं सरसकदलीकाण्डसब्रह्मचारि ।”

यथा च—“उरुद्धयं कदलकन्दलयोः संवंशं

ओणिः शिलाफलकसोदरसन्निवेशा ।

वक्षः स्तनद्वितयताडितकुम्भशोभं

सब्रह्मचारि शशिनश्च मुखं मृगाक्ष्याः ॥”

२०

“उक्तयो श्वर्णन्तरसङ्कान्ता न प्रत्यभिज्ञायन्ते, स्वदन्ते च; तद-
र्थास्तु हरणादपि हरणं स्युः” इति यायावरीयः ।

“नास्त्यचौरः कविजनो नास्त्यचौरो वणिगजनः ।

२५

स नन्दति विना वाच्यं यो जानाति निगृहितुम् ॥

१ A omits न. २ B प्रोक्तवा नान्यतमेनकर. ३ B न तु दु. ४ B कदलि०. ५ A सदंशं.

उत्पादकः कविः कश्चित्कश्चिच्च परिवर्तकः ।
 आच्छादकस्तथा चान्यस्तथा संवर्गकोऽपरः ॥
 शब्दार्थोन्तिषु यः पद्येदिह किञ्चन नूतनम् ।
 उल्लिखेत्किञ्चन प्राच्यं मन्यतां स महाकविः ॥”

५ इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 एकादशोऽध्यायः शब्दहरणानि ॥

द्वादशोऽध्यायः शब्दार्थहरणेषु कविप्रभेदाः प्रति-
 विम्बकल्पविकल्पस्य च समीक्षा ।

“पुराणकविश्वुणे वर्तमनि दुरापमस्तु वस्तु, ततश्च तदेव संस्कर्तुं
 10 प्रयतेत्” इत्याचार्याः । “न” इति वाक्पतिराजः ।
 “आसंसारमुदारैः कविभिः प्रतिदिनगृहीतसारोऽपि ।
 अद्याप्यभिन्नमुद्रो विभाति वाचां परिस्पन्दः ॥”

“तत्प्रतिभासाय च परप्रबन्धेष्ववदधीत । तदवगाहने हि तदे-
 क्योनयोऽर्थाः पृथक्पृथक् प्रथन्ते” इत्येके । “तत्रत्यानामर्थानां छा-
 15 यया परिवृत्तिः फलम्” इत्यपरे । “महात्मनां हि संवादिन्यो बुद्धय
 एकमेवार्थमुपस्थापयन्ति, तत्परित्यागाय तानाद्रियेत्” इति च
 केचित् । “न” इति यायावरीयः । सारखतं चक्षुरवाङ्मनसगोचरेण
 प्रणिधानेन दृष्टमद्युं चार्थजातं स्वयं विभजति ।

तदाहुः—सुसस्यापि महाकवेः शब्दार्थौ सरखती दर्शयति । तदि-
 20 तरस्य तत्र जाग्रतोऽप्यन्यं चक्षुः । अन्यदृष्टचरे श्वर्थे महाकवयो
 जात्यन्धाः । तद्विपरीते तु दिव्यदृशाः । न तत् अक्षः सहस्राक्षो वा
 यच्चर्मचक्षुषोऽपि कवयः पश्यन्ति । मतिदर्पणे कवीनां विश्वं प्रति-
 फलति । कथं नु वयं दृश्यामह इति महात्मनामहंपूर्विकयैव श-
 ब्दार्थाः पुरो धावन्ति । यत्सद्वप्रणिधाना योगिनः पश्यन्ति, तत्र

१ Explained in C as अनेककाव्यार्थग्राही. B संवर्ध. २ B तत्रस्था०. ३ A वा.
 ४ B omits अन्य.

वाचा विचरन्ति कवयः इत्यनन्ता महाकविषु सू(विसू)क्तयः[इति]
“समस्तमस्ति” इति यायावरीयः । किन्तु त्रिपथमर्थमध्यगीष्महि
यदुतान्ययोनिर्निहुतयोनिरयोनिश्च[इति] । तत्रान्ययोनिर्द्विधा प्र-
तिविम्बकल्प, आलेख्यप्रख्यश्च [इति] । निहुतयोनिरपि द्विधा तु-
ल्यदेहितुल्यः परपुरप्रवेशसदशश्च [इति] । अयोनिः पुनरेकादश(?) ५
एव । तत्र—

अर्थः स एव सर्वो वाक्यान्तरविरचना परं यत्र ।
तदपरमार्थविभेदं काव्यं प्रतिविम्बकल्पं स्यात् ॥

यथा— “ते पान्तु वः पशुपतेरलिनीलभासः
कण्ठप्रदेशघटिताः फणिनः स्फुरन्तः । १०
चन्द्रामृताम्बुकणसेकसुखप्रखौ-
यैरङ्गौररिव विराजति कालकृटः ॥”

यथा च—“जयन्ति नीलकण्ठस्य नीलाः कण्ठे महाहयः ।
गलद्वजाम्बुसंसित्तकालकृटाङ्गुरा इव ॥
कियताऽपि यत्र संस्कारकर्मणा वस्तु भिन्नवद्वाति । १५
तत्कथितमर्थचतुरैरालेख्यप्रख्यमिति काव्यम् ॥

तत्रैवार्थं यथा—

“जयन्ति धवलव्यालाः शम्भोर्जूटावलम्बिनः ।
गलद्वजाम्बुसंसित्तचन्द्रकन्दाङ्गुरा इव ॥”

विषयस्य यत्र भेदेऽप्यभेदवृद्धिर्नितान्तसादृश्यात् । २०
तत्तुल्यदेहितुल्यं काव्यं वधन्ति सुधियोऽपि ॥

यथा—“अवीनादौ कृत्वा भवति तुरगो यावदवधिः
पशुर्धन्यस्तावत्प्रतिवसति यो जीवति सुखम् ।
अमीषां निर्माणं किमपि तदभूद्घटकरिणां
वनं वा क्षोणीभृद्वनमथवा येन शरणम् ॥” २५

अत्रार्थे—“प्रतिगृहमुपलानामेक एव प्रकारो
मुहुरुपकरणत्वादर्घि(र्जि)ताः पूजिताश्च ।
स्फुरति हृतमणीनां किन्तु तद्वाम येन
क्षितिपतिभवने वा स्वाकरे वा निवासः ॥”

५ मूलैक्यं यत्र भवेत्परिकरबन्धस्तु दूरतोऽनेकः ।
तत्परपुरप्रवेशप्रतिमं काव्यं सुकविभाव्यम् ॥

यथा—“यस्यारातिनितस्मिनीभिरभितो वीक्ष्याम्बरं प्रावृषि
स्फूर्जद्वर्जितनिर्जिताम्बुधिरवस्फाराभ्रवृन्दाकुलम् ।
उत्सृष्टप्रसभाभिषेणनभयस्पष्टप्रमोदाश्रुभिः
किञ्चित्कुञ्चितलोचनाभिरसकृद्घाताः कदम्बानिलाः ॥”

अत्रार्थे—“आच्छिद्य प्रियतः कदम्बकुसुमं यस्यारिदारैर्नवं
यात्राभङ्गविधायिनो जलमुचां कालस्य चिह्नं महत् ।
हृष्यद्विः परिचुस्मितं नयनयोन्यस्तं हृदि स्थापितं
सीमन्ते निहितं कथश्वन ततः कर्णावतंसीकृतम् ॥”

१५ तदेतच्चतुष्टयनिवन्धनाश्च कर्वीनां द्वात्रिंशद्वरणोपायाः । अमीषां
चार्थीनामन्वर्था अयस्कान्तवच्चत्वारः कवयः, पञ्चमश्चादृष्टचरार्थ-
दर्शी । तदाहुः—

“श्रामकश्चुम्बकः किञ्च कर्षको द्रावकश्च सः ।
स कविलौकिकोऽन्यस्तु चिन्तामणिरलौकिकः ॥
तन्यानोऽनन्यहृष्टत्वं पुराणस्यापि वस्तुनः ।
योऽप्रसिद्धादिभिर्भ्राम्यत्यसौ स्याद्वामकः कविः ॥
यश्चुम्बति परस्यार्थं वाक्येन खेन हारिणा ।
स्तोकार्पितनवच्छायं चुम्बकः स कविर्मतः ॥
परवाक्यार्थमाकृष्य यः स्ववाचि निवेशयेत् ।
समुल्लेखेन केनापि स स्मृतः कर्षकः कविः ॥

१ B मृत्यैक्यं, २ A नैकः, ३ B च.

अप्रत्यभिज्ञेयतया स्ववाक्ये नवतां नयेत् ।

यो द्रावयित्वा मूलार्थं द्रावकः स भवेत्कविः ॥

चिन्तासमं यस्य रसैकसूतिसूदेति चित्राकृतिरर्थसार्थः ।

अदृष्टपूर्वो निपुणैः पुराणैः कविः स चिन्तामणिरद्वितीयः ॥”

तस्य चायोनिरर्थः । स च त्रिधा लौकिकालौकिकभेदेन, तयो- ५
र्मिश्रत्वेन च । तत्र लौकिकः—

“मा कोशाकारलतिके वह वर्णगर्व

किं डम्बरेण चणिके तव कौमुमेन ।

पुण्ड्रेक्षुयष्टिरियमेकतरा चकास्तु

या स्यन्दते रसमृतेऽपि हि यन्नयोगात् ॥”

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अलौकिकः—“देवी पुत्रमसूत नृत्यत गणाः किं तिष्ठतेत्युक्तुजे
हर्षाङ्गद्विरिटायुदाहृतगिरा चामुण्डयाऽलिङ्गिते ।
पायाद्वो जितदेवदुन्दुभिघनध्वानप्रवृत्तिस्तयो-
रन्योन्याङ्गनिपातजर्जरजरत्सथूलास्थिजन्मा रवः ॥”

मिश्रः—“स्थिते कुक्षेरन्तर्सुरजयिनि निःश्वासमस्तो १५
जनन्यास्तन्नाभीसरसिजपरागोत्करमुच्चः ।
निषीताः सानन्दं रचितफणचक्रेण हलिना
समन्तादस्यासुः प्रतिदिवसमेनांसि भवतः ॥”

15

तेषां च चतुर्णामर्थानाम्—

चत्वार एते कथिता मयैव

येऽर्थाः कवीनां हरणोपदेशो ।

प्रत्येकमष्टत्ववशाङ्गवन्ति

द्वात्रिंशता तेऽनुगताः प्रभेदैः ॥

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तत्र प्रतिविम्बकल्पविकल्पाः (८) । स एवार्थः पौर्वीपर्यविपर्या-
साद्वयत्यस्तकः (१) ।

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१ A अन्योन्याङ्ग, २ B प्रत्येकमाष्टवय० ३ B पूर्वापर्य, ४ A द्व्यस्त.

यथा—“द्वृष्टाऽन्येभं छेदसुत्पाद्य रज्वा
यन्तुर्वाचं मन्यमानस्तृणाय ।
गच्छन्दभे नागराजः करिण्या
प्रेमणा तुल्यं बन्धनं नास्ति जन्तोः ॥”

५ अत्रार्थे—“निर्विवेकमनसोऽपि हि जन्तोः
प्रेमबन्धनमशृङ्खलदाम ।
यत्प्रति प्रतिगजं गजराजः
प्रस्थितश्चिरमधारि करिण्या ॥”
बृहतोऽर्थस्याद्वप्नयनं ग्वण्डम् । (२) ।

१० यथा—“पुरा पाण्डुप्रायं तदनु कपिशिम्ना कृतपदं
ततः पाकोद्रेकादरूणगुणसंवर्द्धितवपुः ।
शनैः शोषारम्भे स्थपुटनिजविष्कम्भविषमं
वने वीतामोदं बद्रमरसत्वं कलयति ॥”

अत्रार्थे—“पाकक्रियापरिचयप्रगुणीकृतेन
संवर्द्धितारूणगुणं वपुषा निजेन ।
आपादितस्थपुटसंस्थितिशोषपोषा-
देतद्वने विरसतां बदरं विभार्ति ॥”
संक्षिप्तार्थविस्तरेण तैलविन्दुः । (३) ।

यथा—“यस्य तत्रभराक्रान्त्या पातालतलगामिनी ।

२० महावराहदंष्ट्राया भूयः सस्मार मेदिनी ॥”

अत्रार्थे—“यत्तत्राक्रान्तिमज्जत्पृथुलमणिशिलाशल्यवेल्लक्षणान्ते
क्लान्ते पत्यावहीनां चलदचलमहास्तम्भसम्भारसीमा ।
सस्मार स्फारचन्द्रद्युति पुनरवनिस्तद्विरण्याक्षवक्षः-
स्थूलास्थित्रेणिशाणानिकषणसितमप्याशु दंष्ट्राग्रसुग्रम् ॥”

२५ अन्यतमभाषानिवद्धं भाषान्तरेण प॑रिवर्त्यत इति नटनेपथ्यम् । (४)
यथा—“नेच्छहु पासासंकी काओ दिण्णं पि पहिअघरिणीए ।

१ A वर्गि. २ A वर्गि. ३ A C कान्ता. ४ B परिवर्तने नट. ५ नेच्छति पाशाशङ्की
काओ दत्तमपि पथिकगृहिण्या । अवनतकरतलोद्गृहितवलयमध्यस्थितं पिण्डम् ॥

ओहत्तकरयलोग्गलियवलयमज्जट्टिअं पिण्डं ॥”

अत्रार्थे—“दत्तं पिण्डं नयनसलिलक्षालनाधौतगण्डं
द्वारोपान्ते कथमपि तया सङ्गमाशानुबन्धात् ।
वक्रग्रीवश्चलनतशिराः पार्वतसञ्चारिचक्षुः
पाशाशङ्की गलितवलयं नैनमश्वाति काकः ॥”

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छन्दसा परिवृत्तिश्छन्दोविनिमयः । (५) ।

यथा—“कान्ते तल्पमुपागते विगलिता नीवी स्थयं बन्धनात्
तद्वासः श्लथमेखलागुणधृतं किञ्चिन्नितम्बे स्थितम् ।
एतावत्सखि वेद्धि केवलमहं तस्याङ्गसङ्गे पुनः
कोऽसौ काऽस्मि रतं नु किं कथमपि स्वल्पाऽपि मे न स्मृतिः ॥”

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अत्रार्थे—“धन्यास्तु याः कथयथ प्रियसङ्गमेऽपि
विस्तब्धचादुकशातानि रतान्तरेषु ।
नीवीं प्रति प्रणिहितश्च करः प्रियेण
सख्यः शापामि यदि किञ्चिदपि सरामि ॥”

कारणपरावृत्त्या हेतुव्यत्ययः । (६) ।

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यथा—“ततोऽरुणपरिस्पन्दमन्दीकृतरुचिः शशी ।
दधे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥”

अत्रार्थे—“समं कुसुमचापेन गर्भिणीगण्डपाण्डुना ।
उद्याद्रिशिरःसीम्नि निहितं पदमिन्दुना ॥”

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दृष्टस्य वस्तुनोऽन्यत्र सङ्गमितिः सङ्गान्तकम् । (७) ।

यथा—“स्लानाद्र्द्रैर्विधुतकबरीवन्धलोलैरिदानीं
ओणीभारः कृतपरिचयः पल्लवैः कुन्तलानाम् ।
अप्येतेभ्यो न भसि पततः पङ्क्षिशो वारिविन्दन्
स्थित्वोद्ग्रीवं कुवलयदशां केलिहंसाः पिबन्ति ॥”

अत्रार्थे—“सद्यःस्लानाजपत्तपोधनजटाप्रान्तस्तुताः प्रोन्मुखैः
पीयन्तेऽम्बुकणाः कुरङ्गदिश्चुभिस्तृष्णाव्यथाविक्षेषैः ।

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१ A ओहत्तकरयलो B ओहुत्तकरयलो. C explains this as अवनतकरतलावगति.

२ A धन्यासि या कथयसि. C धन्याः स्थ याः कथयथ. ३ B C कारणप्रवृत्त्या.

एतां प्रेमभरालसां च सहसा शुष्यन्मुखीमाकुलः
श्लिष्यन् रक्षति पक्षसम्पुटकृतच्छायः शकुन्तः प्रियाम् ॥”

उभयवाक्यार्थोपादानं सम्पुटः (८)

यथा—“विन्ध्यस्याद्रेः परिसरनदी नर्मदा सुभु सैषा
५ यादोभर्तुः प्रथमगृहिणीं यां विदुः पश्चिमस्य ।
यस्यामन्तःस्फुरितशफ्फरत्रासहासाकुलाक्षी
खैरं खैरं कथमपि मया तीरमुत्तारिताऽसि ॥”

यथा—“नाभीगुहाबिलविशब्दलवीचिजात-
मङ्गुधवनिश्रुतिकण्ठकलकुकुभानि ।
१० रेवाजलान्यविरलं ग्रैहिलीक्रियन्ते
लाटाङ्गनाभिरपराह्निमज्जनेषु ॥”

अत्रार्थ—“यद्वग्याभिर्जगाहे गुरुशकुलकुलासफालनत्रासहास-
व्यस्तोरुस्तम्भिकाभिर्दिशि दिशि सरितां दिग्जयप्रक्रमेषु ।
अम्भो गम्भीरनाभीकुहरकवलनोन्मुक्तिपर्यायलोल-
१५ त्कल्लोलाघद्मुग्धध्वनिचकितरणत्कुकुभं कामिनीभिः ॥”

सोऽयं कवेरकवित्वदायी सर्वथा प्रतिविम्बकल्पः परिहरणीयः ।
यतः—पृथक्त्वेन न गृह्णन्ति वस्तु काव्यान्तरस्थितम् ।
पृथक्त्वेन न गृह्णन्ति खवपुः प्रतिविम्बितम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे शब्दार्थहरणेषु
२० कविप्रभेदाः प्रतिविम्बकल्पविकल्पस्य समीक्षा द्वादशोऽध्यायः ॥

१ B शफरी. २ B कण्जल. ३ B गृहिणी. ४ B कवेरकवित्व.

त्रयोदशोऽध्यायः अर्थहरणेष्वालेख्यप्रख्यादिभेदाः ।
आलेख्यप्रख्यपरिसङ्घाः (८) । सदृशसञ्चारणं समक्रमः (१) ।

यथा—“अस्ताद्विवेशमनि दिशो वरुणप्रियाया-
स्तिर्यक्कथञ्चिदपयच्छ्रणमास्थितायाः ।
गण्डैकपार्श्वमिव कुङ्गमपङ्गच्छुम्बि-
बिम्बं रुचामधिपतेररुणं रराज ॥”

यथा च—“प्राग्दिशः प्रतिकलं विलसन्त्वाः
कुङ्गमारुणकपोलतलेन ।
साम्यमेति कलितोदयरागः
पश्य सुन्दरि तुषारमयूखः ॥”

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अलङ्घतमनलङ्घत्याभिधीयत इति विभूषणमोषः (२) ।

यथा—“कुवलयसिति मूले बालचन्द्राङ्गुराभं
तदनु खलु ततोऽग्रे पाकपीताप्रपीतम् ।
अभिनवरविरोचिर्द्वृमधूम्रं शिखाया-
मिति विविधविकारं दिग्युते दैपमर्चिः ॥”

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अन्नार्थे—“मनाङ्गूले नीलं तदनु कपिशोन्मेषमुदरे
ततः पाण्डु स्तोकं स्फुरदरुणलेखं च तदनु ।
शिखायामाधूम्रं धृतविविधवर्णक्रममिति
क्षणादर्चिदैपं दलयति तमः पुञ्जितमपि ॥”

ऋग्मेणाभिहितस्यार्थस्य विपरीताभिधानं व्युत्क्रमः (३) ।

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यथा तत्रैव—“श्यामं शिखाभुवि मनागरुणं ततोऽधः
स्तोकावपाण्डुरघनं च ततोऽप्यधस्तात् ।
आपिञ्चरं तदनु तस्य तले च नील-
मन्धं तमःपटलमर्हति दैपमर्चिः ॥”

सामान्यनिबन्धे विशेषाभिधानं विशेषोक्तिः (४) ।

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यथा—“इत्युङ्गते शशिनि पेशलकान्तात्-
संलापसञ्चलितलोचनमानसाभिः ।

अग्राहि मण्डनविधिर्विपरीतभूषा-
विन्यासहासितसखीजनमङ्गनाभिः ॥”

अत्रार्थे—“चकार काचित्सितचन्दनाङ्के
काश्चीकलापं स्तनभारपृष्ठे ।
प्रियं प्रति प्रेषितचित्तवृत्ति-
र्नितम्बविम्बे च बबन्ध हारम् ॥”

उपसर्जनस्यार्थस्य प्रधानतायामुक्तंसः (५) ।

यथा—“दीपयन्नथ नभः किरणौधैः
कुङ्कुमारुणपयोधरगौरः ।
हेमकुम्भ इव पूर्वपयोधे-
रुन्ममज्ज शनकैस्तुहिनांशुः ॥”

अत्रार्थे—“ततस्तमःश्यामलपट्टकञ्जुकं
विपाटयत्किञ्चिद्दृश्यतान्तरा ।

निशातरुण्याः स्थितशोषकुङ्कुम-
स्तनाभिरामं स(श)कलं कलावतः ॥”

तदेव वस्तूक्तिवशादन्यथा क्रियत इति नन्दनेपथ्यम् (६) ।

यथा—“आननेन्दुशशालक्ष्म कपोले
सादरं विरचितं तिलकं यत् ।

तत्प्रिये विरचितावधिभङ्गे

धौतमीक्षणजलैस्तरलाक्ष्याः ॥”

अत्रार्थे—“शोकाशुभिर्वासरखण्डितानां
सित्काः कपोलेषु विलासिनीनाम् ।

कान्तेषु कालात्ययमाचरतसु

खल्पायुषः पत्रलता बभूवुः ॥”

परिकरसाम्ये सत्यपि परिकार्यस्यान्यथात्वादेकपरिकार्यः (७) ।

“अव्याद्गजेन्द्रवदनः स इमां त्रिलोकीं
यस्योद्गतेन गगने महता करेण ।

मूलप्ररुद्धसितदन्तविसाङ्कुरेण
नालायितं तपनविम्बसरोरुहस्य ॥”

अत्रार्थ—“सरलकरदण्डनालं गजवपुषः पुष्करं विभोर्जयति ।
मूलविसकाण्डभूमौ यत्राभूदेकदंष्ट्रैव ॥”

विकृतेः प्रकृतिप्रापणं प्रत्यापत्तिः (८) ।

यथा—“रविसङ्कान्तसौभाग्यस्तुषाराविलमण्डलः ।

निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते ॥”

अत्रार्थ—“तस्याः प्रतिद्वन्द्वभवाद्विषादा-
तस्यो विमुक्तं मुखमाषभासे ।

निःश्वासबाष्पापगमे प्रपन्नः:

प्रसादमात्मीयमिवात्मदर्शः ॥”

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ता इमा आलेख्यप्रख्यस्य भिदाः । सोऽयमनुग्राश्यो मार्गः ।

आहुश्च—“सोऽयं भणितिवैचित्र्यात्समस्तो वस्तुविस्तरः ।
नटवद्वृणिकायोगादन्यथात्वमिवाच्छ्रृति ॥”

अथ तुल्यदेहितुल्यस्य भिदाः (८) । तस्यैव वस्तुनो विषयान्तरयो-

जनादन्यरूपापत्तिर्विषयपरिवर्त्तः (१) ।

यथा—“ये सीमनितिगात्रभस्मरजसो ये कुम्भकद्वेषिणो

ये लीढाः श्रवणाश्रयेण फणिना ये चन्द्रदौत्यद्वुहः ।

ते कुप्यद्विरिजाविभक्तवपुषश्चित्तव्यथासाक्षिणः

स्थाणोर्दक्षिणनासिकापुटभुवः श्वासानिलाः पान्तु वः ॥” 20

अत्रार्थ—“ये कीर्णकथितोदराजमध्वो ये म्लापितोरःस्वजो

ये तापात्तरलेन तल्पफणिना पीतप्रतीपोऽस्तिः ।

ते राधासमृतिसाक्षिणः कमलया सासूयमाकर्णिता

गाढान्तर्दवथोः प्रतससरलाः श्वासा हरेः पान्तु वः ॥”

द्विरूपस्य वस्तुनोऽन्यतम(र)रूपोपादानं द्वन्द्वविच्छिन्तिः (२) । 25

यथा—“उत्क्ळेशं केशावन्धः कुसुमशररिपोः कलमषं वः स मुष्या-
यश्चेन्दुं वीक्ष्य गङ्गाजलभरलुलितं बालभावादभूताम् ।

क्रौञ्चारातिश्च फाणटस्फुरितश्च फरिकामोहलोलेक्षणश्रीः
सथः प्रोद्यन्मृणालीयहणरसलसत्पुष्करश्च द्विपास्यः ॥”

अत्रार्थे—“दिइयाङ्गज्ञिजूटकोटिसरिति ज्योत्स्नालबोद्धासिनी
शाशाङ्की कलिका जलभ्रमिवशाद्वाग् दृष्टनष्टा सुखम् ।
यां चञ्चच्छफरीभ्रमेण मुकुलीकुर्वन्कणालीं मुहु-
मुश्शलक्ष्यमहिर्जिघृक्षतितमामाकुञ्चनप्राञ्चनैः ॥”

पूर्वार्थानामर्थान्तरैरन्तरणं रत्नमाला (३) ।

यथा—“कपाले मार्जारः पय इति करांल्लेदि शशिनः
तस्चिद्ग्रोतान्विसमिति करेणुः कलयति ।

10 रतान्ते तल्पस्थान्हरति वनिताऽप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विभ्रमयति ॥”

अत्रार्थे—“ज्योत्स्नार्चिर्दुग्धवुद्ध्या कवलितमसकृद्धाजने राजहंसैः
स्वांसे कर्पूरपांसुच्छुरणरभसतः सम्भृतं सुन्दरीभिः ।
पुमिभर्च्यस्तं स्तनान्तातिसचयमिति रहःसम्ब्रमे वल्लभानां

15 लीढं द्राक्षिसन्धुवारेष्वभिनवसुमनोलम्पटैः षट्पदैश्च ॥”
सङ्ख्यावैषम्येणार्थप्रणयनं सङ्ख्योल्लेखः (४) ।

यथा—“नमन्नारायणच्छायाच्छुरिताः पादयोर्नन्वाः ।
त्वचन्द्रमिव सेवन्ते रुद्र रुद्रेऽद्वौ दश (?) ॥”

अत्रार्थे—“उमैकपादाम्बुद्धे स्फुरन्नखे
कृतागसो यस्य शिरःसमागमे ।
षडात्मतामाश्रयतीव चन्द्रमाः
स नीलकण्ठः प्रियमातनोतु वः ॥”

सममभिधायाधिकस्योपन्यासशूलिका(५)। द्विधा च सा संवादिमी
विसंवादिनी च [इति] ।

25 तयोः प्रथमा यथा—“अङ्गे शशिमरीचिलेपने
सुसमिन्दुकरपुञ्जसन्निभम् ।
राजहंसमसमीक्ष्य कातरा
रौति हंसवनिताऽश्रुगद्गदम् ॥”

अत्रार्थे—“चन्द्रप्रभाप्रसरहासिनि सौधपृष्ठे
दुर्लक्षपक्षतिपुटां न विवेद जायाम् ।
मूढश्रुतिर्मुखरन्पुरनिःस्वनेन
व्याहारिणीमपि पुरो गृहराजहंसः ॥”

द्वितीया तत्रैवार्थे यथा—“ज्योत्स्नाजलस्नायिनि सौधपृष्ठे
विविक्तमुक्ताफलपुञ्जगौरम् ।
विवेद हंसी दयितं कथञ्चि-
चलन्तुलाकोटिकलैर्निनादैः ॥”

निषेधस्य विधिना निबन्धो विधानापहारः । (६) ।

यथा—“कुरवक कुचाघातक्रीडारसेन वियुज्यसे
बकुलविटपिन् स्मर्तव्यं ते मुखासवसेचनम् ।
चरणघटनाशन्यो यास्यस्यशोक सद्गोकता-
मिति निजपुरत्यागे यस्य द्विषां जगदुःख्यः ॥”

अत्रार्थे—“मुग्धमदिरया पादन्यासैर्विलासविलोकितै-
र्बकुलविटपी रक्ताशोकस्तथा तिलकद्वामः ।
जलनिधितटीकान्ताराणां क्रमात्कुभां जये
ज्ञगिति गमिता यद्वग्याभिर्विकासमहोत्सवम् ॥”

बहूनामर्थानामेकत्रोपसंहारो माणिक्यपुञ्जः । (७) ।

यथा—“शैलच्छलेन स्वं दीर्घं भुजमुक्तम्यं भूवधूः ।
निशासख्याः करोतीव शशाङ्कतिलकं मुखे ॥”

यथा च—“फुल्लातिमुक्तकुसुमस्तबकाभिराम-
दूरोल्लसत्किरणकेसरमिन्दुसिंहम् ।
द्वष्टोदयाद्रिशिखरस्थितमन्धकार-
दुर्वारवारणघटा व्यघटन्त सद्यः ॥”

यथा च—“संविधातुमभिषेकमुदासे
मन्मथस्य लसदंशुजलौघः ।

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यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥”

यथा च—

“उदयति पश्य कृशोदरि दलितत्वक्षीर(त्वक्सार)करणिभिः किरणैः ।

५ उदयाचलचूडामणिरेष पुरो रोहिणीरमणः ॥”

यथा च—“उदयति नवनीतपिण्डपाण्डुः कुमुदवनान्यवघट्यन्कराग्रैः ।

उदयगिरितटस्फुटाद्वासो रजनिवधूमुखदर्पणः शशाङ्कः ॥”

यथा च—“प्रोषितैकेन्दुहंसेऽस्मिन्स्लाविव तमोऽम्बुभिः ।

नभस्तडागे मदनस्ताराकुमुदहा(भा)सिनि ॥”

१० अत्रार्थे—“रजनिपुरन्ध्रोधतिलकस्तिमिरद्विपयूथकेसरी

रजतमयोऽभिषेककलशः कुमुमायुधमेदिनीपतेः ।

अयमुदयाचलैकचूडामणिरभिनवदर्पणो दिशा-

मुदयति गगनसरसि हंसस्य हसन्निव विश्रमं शशी ॥”

कन्दभूतोऽर्थः कन्दलायमानैर्विशेषरभिधीयत इति कन्दः । (८) ।

१५ यथा—

“विशिखामुखेषु विसरति पुञ्जीभवतीव सौधशिखरेषु ।

कुमुदाकरेषु विकसति शशिकलशपरिस्तुता ज्योत्स्ना ॥”

अत्रार्थे—“वियति विसर्पतीव कुमुदेषु वृद्धभवतीव योषितां

प्रतिफलतीव जरठशरकाण्डपाण्डुषु गण्डभित्तिषु ।

२० अभसि विकसतीव लैसतीव सुधाधवलेषु धामसु

ध्वजपटपल्लवेषु ललतीव समीरचलेषु चन्द्रिका ॥

स्फटिकमणिघट इवेन्दुस्तस्यामपिधानमाननमिवाङ्कः ।

क्षरति चिरं तेन यथा ज्योत्स्ना धनसारधूलिरिव ॥

सितमणिकलशादिन्दोर्हरिणहरित्तणपिधानतो गलितैः ।

२५ रजनिभुजिष्या सिञ्चति नभोऽङ्गणं चन्द्रिकाम्भोभिः ॥

संविधातुमभिषेकमुदासे

मन्मथस्य लसदंशुजलौघः ।

यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥”

ता ह्मास्तुल्यदेहितुल्यस्य परिसंख्याः । “सोऽयमुल्लेखवाननु-
ग्राह्यो मार्गः” इति सुरानन्दः ।

तदाह— “सरस्वती सा जयति प्रकामं
देवी श्रुतिः स्वस्त्ययनं कवीनाम् ।
अनर्घतामानयति स्वभङ्ग्या
योद्धिरूप्य यत्किञ्चिदिहार्थरत्नम् ॥”

अथ परपुरप्रवेशासदृशस्य भिदाः (८) । उपनिबद्धस्य वस्तुनो
युक्तिमती परिवृत्तिर्हुद्युद्धम् । (२)

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यथा— “कथमसौ न भजत्यगरीरतां
हृतविवेकपदो हृतमन्मथः ।
प्रहृतः कदलीदलकोमले
भवति यस्य दया न वधूजने ॥”

अत्रार्थे— “कथमसौ मदनो न नमस्यतां
स्थितंविवेकपदो मकरध्वजः ।
मृगदृशां कदलीललितं वपु-
र्यदभिहन्ति शरैः कुसुमोद्धैः ॥”

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प्रकारान्तरेण विसद्वं यद्रस्तु तस्य निबन्धः प्रतिकञ्चुकम् । (२) ।

यथा— “माद्यच्चकोरेक्षणतुल्यधान्नो
धारां दधाना मधुनः पतन्तीम् ।
चश्चवग्रदष्टोत्पलनालहृद्या
हंसीव रेजे शशिरत्नपारी ॥”

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अत्रार्थे— “मसारपारेण बभौ ददाना
काचित्सुरां विद्वुमनालकेन ।

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वद्धरवल्लीं दधतेव चश्चवा
केरलीशुकेनाञ्जलिना धृतेन ॥”

उपमानस्योपमानान्तरपरिवृत्तिर्वस्तुसंचारः । (३) ।

यथा— “अविरलमिव द्राम्ना पौण्डरीकेण वद्धः
स्लपित इव च दुग्धस्रोतसा निर्भरेण ।
कवलित इव कृत्स्लश्चक्षुषा स्फारितेन
प्रसभममृतमेघेनेव सान्द्रेण सिन्धः ॥”

अत्रार्थे—“मुक्तानामिव रज्जवो हिमम्बेर्मालाः कलानामिव
क्षीराब्धेरिव वीचयः कृममुषः पीयूषधारा इव ।

दीर्घापाङ्गनदीं विलङ्घ्य सहसा लीलानुभावाच्चिताः
सद्यः प्रेमभरोऽल्लसा मृगदशो मामभ्यषिञ्चन्दशः ॥

शब्दालङ्कारस्यार्थालङ्कारेणान्यथात्वं धातुवादः । (४) ।

यथा— “जयन्ति वाणासुरमौलिलालिताः
दशास्यचूडामणिचक्रचुम्बिनः ।
सुरासुराधीशशिखान्तशायिनो
भवच्छिद्रुयम्बकपादपांसवः ।

अत्रार्थे— “सन्मार्गालोकनप्रौदिनिरजीकृतजन्तवः ।
जयन्त्यपूर्वन्यापाराः पुरारेः पादपांसवः ॥”

तस्यैव वस्तुन उत्कर्षेणान्यथाकरणं सत्कारः । (५) ।

यथा—“स्लानाद्र्द्रैर्विधुतकबरीवन्धलोलैरिदानीं
श्रोणीभारः कृतपरिचयः पछ्यवैः कुन्तलानाम् ।
अप्येतेभ्यो नभसि पततः पङ्किशो वारिविन्दून्
स्थित्वोद्धीवं कुवलयदशां केलिहंसाः पिबन्ति ॥”

अत्रार्थे—“लक्ष्म्याः क्षीरनिधेरुदक्तवपुषो वेणीलताग्रच्युता

ये मुक्ताग्रथनामसूत्रसुभगाः प्रासाः पयोषिन्दृवः ।

ते वः पान्तु विशेषसस्पृहृष्टशा दृष्टाश्रिरं शार्ङ्गिणा
हेलोद्वीवजलेशाहं सवनितालीढाः सुधास्वादवः ॥”

पूर्वं सदृशः पश्चाद्विन्नो जीवञ्जीवकः । (६) ।

यथा— “नयनोदरयोः कपोलभागे

रुचिमद्रतगणेषु भूषणेषु ।

सकलप्रतिविम्बितेन्दुविम्बा

शतचन्द्राभरणैण)व काचिदासीत् ॥”

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अत्रार्थे—“भास्वतकपोलतलकुण्डलपारिहार्य-

सन्मेघलामणिगणप्रतिविम्बितेन ।

चन्द्रेण भाति रमणी रमणीयवक्त्र-

शोभाभिभूतवपुषेव निषेद्यमाणा ॥”

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प्राक्तनवाक्याभिप्रायनिवन्धो भावमुद्रा । (७) ।

यथा— “ताम्बूलवल्लीपरिणद्वपूगा-

खेलालतालिङ्गितचन्दनासु ।

तमालपत्रास्तरणासु रन्तुं

प्रसीद शश्वन्मलयस्थलीषु ॥”

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अत्रार्थे— “निश्चेतनानामपि युक्तयोगदो

नूनं स एनं मदनोऽधितिष्ठति ।

एला यदाश्लिष्टवतीह चन्दनं

पूगद्वुमं नागलताऽधिरोहति ॥”

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पूर्वार्थपरिपन्थिनी वस्तुरचना तद्विरोधी(धिनी) । (८) ।

यथा— ‘हारो वक्षसि दन्तपत्रविशादं कर्णे दलं कौमुदं

माला मूर्धि दुकूलिनी तनुलता कर्पूरशुक्लौ स्तनौ ।

वक्षे चन्दनबिन्दुरिन्दुधवलं बालं मृणालं करे

वेषः किं सित एष सुन्दरि शरचन्द्रान्त्वया शिक्षितः ॥”

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अत्रार्थे—“मूर्तिर्नीलदुकूलिनी मृगमदैः प्रलङ्घपत्रक्रिया

बाहू मेचकरत्कङ्गणभृतौ कण्ठे मसारावली ।

व्यालम्बालकवल्लरीकमलिकं कान्ताभिसारोत्सवे
 यत्सत्यं तमसा मृगाक्षि विहितं वेषे तवाचार्यकम् ॥”
 इत्यर्थहरणोपाया द्वार्चिंशदुपदर्शिताः ।
 हानोपादानविज्ञाने कवित्वं तत्र मां प्रति ॥
 ५ किं चैते हरणोपाया ज्ञेयाः सप्रतियोगिनः ।
 अर्थस्य वैपरीत्येन विज्ञेया प्रतियोगिता ॥

किञ्च—शब्दार्थशासनविदः कति नो कवन्ते
 यद्वाद्यायं श्रुतिधनस्य चकास्ति चक्षुः ।
 किन्त्वस्ति यद्वचसि वस्तु नवं सदुक्ति-
 10 सन्दर्भिणां स धुरि तस्य गिरः पवित्राः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 अर्थहरणोपालेख्यप्रख्यादिभेदान्तयोदशोऽध्यायः ॥

चतुर्दशोऽध्यायः जातिद्रव्यक्रियासमयस्थापना ।

अशास्त्रीयमलौकिकं च परम्परायातं यमर्थमुपनिवभन्ति कवयः
 15 स कविसमयः ।

“नन्वेष दोषः । कथङ्कारं पुनरूपनिवन्धनार्हः ?” इत्याचार्याः ।
 “कविमार्गानुग्राही कथमेष दोषः ?” इति यायावरीयः । “निमित्तं तर्हि
 वाच्यम्” इत्याचार्याः । “इदमभिधीयते” इति यायावरीयः ।

पूर्वे हि विद्रांसः सहस्रशास्त्रं साङ्गं च वेदमवगात्य, शास्त्राणि
 20 चावबुध्य, देशान्तराणि द्वीपान्तराणि च परिभ्रम्य, यानर्थानुपलभ्य
 प्रणीतवन्तस्तेषां देशकालान्तरवशेनान्यथात्वेऽपि तथात्वेनोपनि-
 बन्धो यः स कविसमयः । कविसमयशब्दश्चायं मूलमपश्यद्विः
 प्रयोगमात्रदर्शिभिः प्रयुक्तो रूढश्च ।

तत्र कश्चिदाद्यत्वेन व्यवस्थितः कविसमयेनार्थः, कश्चित्परस्परो-
 25 पक्रमार्थ स्वार्थाय धूत्तैः प्रवर्त्तितः । स च त्रिधा स्वर्यो भौमः

पातालीयश्च [इति] । स्वर्ग्यपातालीययोभौमः प्रधानः । स हि महा-
विषयः । स च चतुर्द्वा जातिद्रव्यगुणक्रियारूपार्थतया । तेऽपि
प्रत्येकं त्रिधा असतो निबन्धनात्, सतोप्यनिबन्धनात्, नियमतश्च ।

तत्र सामान्यस्यासतो निबन्धनं यथा—नदीषु पद्मोत्पलादीनि ।
जलाशयमात्रेऽपि हंसादयः । यत्र तत्र पर्वतेषु सुवर्णरत्नादिकं च । ५

नदीपद्मानि यथा—“दीर्घकुर्वन्पद्मदकलं कृजितं सारसानां
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलः
शिप्रावातः प्रियतम इव प्रार्थनाचाहुकारः ॥”

नदीनीलोत्पलानि—“गगनगमनलीलालस्मिभतान्खेदविन्दून् १०
मृदुभिरनिलचारैः खेचराणां हरन्तीम् ।
कुवलयवनकान्त्या जाहर्वीं सोऽभ्यपद्यत्
दिनपतिसुतयेव व्यक्तदत्ताङ्गपालीम् ॥”

एवं नदीकुमुदाद्यपि । सलिलमात्रे हंसा यथा—

“आसीदस्ति भविष्यतीह् स जनो धन्यो धनी धार्मिकः १५
यः श्रीकेशववत्करिष्यति पुनः श्रीमत्कुड्जेश्वरम् ।
हेलान्दोलितहससारसकुलकङ्गारसम्मूर्च्छितै-
रित्याघोषयतीव तन्नवनदी यच्चेष्टितं वीचिंभिः ॥”

पर्वतमात्रे सुवर्णं यथा—“नागावासश्चित्रपोताभिरामः
स्वर्णस्फातिव्यासदिक्चक्रवालः । २०
साम्यात्सख्यं जगिमवानम्बुराशे-
रेष ख्यातस्तेन जीमूतभर्ता ॥”

रत्नानि यथा—“नीलाश्मरश्चिमपटलानि महेभमुक्त-
सूत्कारशीकरविमुक्तिं तटान्तरेषु ।
आलोकयन्ति सरलीकृतकण्ठनालाः
सानन्दमम्बुदधियाऽत्र मयूरनार्यः ॥” २५

एवमन्यदपि । सतोऽप्यनिबन्धनं तदथा—न मालती वसन्ते,
न पुष्पफलं चन्दनद्रुमेषु, न फलमशोकेषु ।

तत्र प्रथमः—“मालतीविमुखश्वैत्रो विकासी पुष्पसम्पदाम् ।

आश्र्वर्य जातिहीनस्य कथं सुमनसः प्रियाः ॥”

५ द्वितीयः—“यद्यपि चन्दनविटपी विधिना फलकुमुमवर्जितो विहितः ।
निजवपुषैव परेषां तथापि सन्तापमपहरति ॥”

तृतीयः—“दैवायत्ते हि फले किं क्रियतामेतदत्र तु वदामः ।
नाशोकस्य किसलयैवृक्षान्तरपल्लवास्तुल्याः ॥”

अनेकत्र प्रवृत्तवृत्तीनामेकत्राचरणं नियमः । तदथा—समुद्रेष्वेव
१० मकराः, ताम्रपर्णामेव मौक्तिकानि ।

तयोः प्रथमः—“गोत्राग्रहारं नयतो गृहत्वं
खनाममुद्राङ्कितमम्बुराशिम् ।
दायादवर्गेषु परिस्फुरत्सु
दंष्ट्रावलेषो मकरस्य वन्द्यः ॥”

१५ द्वितीयः—“कामं भवन्तु सरितो भुवि सप्रतिष्ठाः
खादूनि सन्तु सलिलानि च शुक्तयश्च ।
एतां विहाय वरवर्णिनि ताम्रपर्णी
नान्यत्र सम्भवति मौक्तिककामधेनुः ॥”

असतोऽपि द्रव्यस्य निवन्धनम् । तदथा—मुष्टिग्राह्यत्वं सूचीभे-
२० द्यत्वं च तमसः, कुम्भापवाद्यत्वं च ज्योत्स्नायाः ।

तत्र प्रथमम्—“तनुलग्ना इव कुभः भूवलयं चरणचारमात्रमिव ।
दिवमिव चालिकदग्नीं मुष्टिग्राह्यं तमः कुरुते ॥”

यथा च—“पिहिते कारागारे तमसि च सूचीमुखाग्रनिर्भये ।
मयि च निमीलितनयने तथापि कान्ताननं व्यक्तम् ॥”

२५ द्वितीयम्—“यञ्चन्द्रावितकेतकोदरदलस्रोतःश्रियं विभ्रती
येयं मौक्तिकदामगुम्फनविधेयोर्गयच्छविः प्रागभूत् ।

१ C जनितः, २ V कुम्भोपवाद्यत्वं, ३ V शङ्खद्रावित ० C तत्रावित ० तत्र is explained
as औषध.

उंत्सेच्या कलदीभिरञ्जलिपुटैर्ग्रास्या मृणालाङ्कौरैः

पातव्या च शशिन्यमुग्धविभवे सा वर्तते चन्द्रिका ॥”

द्रव्यस्य सतोऽनिबन्धनम् । तदथा—कृष्णपक्षे सत्या अपि ज्यो-

त्यायाः, शुक्रपक्षे त्वन्धकारस्य । तयोः प्रथमम्—

“ददृशाते जनैस्तत्र यात्रायां सकुतृहलैः ।

बलभद्रप्रलम्बद्धौ पक्षाविव सितासितौ ॥”

द्वितीयम्—“मासि मासि समा ज्योत्स्ना पक्षयोः शुक्रकृष्णयोः ।

तत्रैकः शुक्रतां यातो यशः पुण्यैरवाप्यते ॥”

द्रव्यनियमः । तदथा—मलय एव चन्दनस्थानं, हिमवानेव भू-

जौत्पत्तिस्थानम् ।

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तत्र प्रथमः—“तापापहारचतुरो नागावासः सुरप्रियः ।

नान्यत्र मलयादद्रेष्टश्यते चन्दनद्रुमः ॥”

द्वितीयः—“न्यस्ताक्षरा धातुरसेन यत्र

भूर्जत्वचः कुञ्जरविन्दुशोणाः ।

वजन्ति विद्याधरसुन्दरीणा-

मनङ्गलेखक्रिययोपयोगम् ॥”

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प्रकीर्णकद्रव्यकविसमयस्तु तदथा—क्षीरक्षारसमुद्रयोरैक्यं,

सागरमहासमुद्रयोश्च ।

तयोः प्रथमः—“शेतां हरिर्भवतु रत्नमनन्तमन्त-

र्लक्ष्मीप्रसूतिरिति नो विवदामहे हे(ऽब्धे) ।

हा दूरदूरसप्यास्तृष्णितस्य जन्तोः

३किं त्वत्र(त्र) कृपपयसः स मरोर्जघन्यः ॥”

द्वितीयः—“रङ्गत्तरङ्गभूभङ्गस्तर्जयन्तीमिवापगा:

स ददर्श पुरो गङ्गां सप्तसागरवल्लभाम् ॥”

असतोऽपि क्रियार्थस्य निबन्धनम् । यथा—चक्रवाकमिथुनस्य 25

निशि भिन्नतटाश्रयणं, चक्रोराणां चन्द्रिकापानं च ।

१ V उत्तेक्ष्या. २ V ऽहो. ३ V किन्त्वस्ति सिर्क.

तत्र प्रथमः—“सद्भिपता यामवतीस्तटिनीनां तनयता पयःपूरान् ।
रथचरणाह्यवयसां किं नोपकृतं निदाघेन ॥”

द्वितीयः—“एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोभुव-
आपाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।

५ यासु इयामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः
पीयन्ते विवृतोर्ध्वचञ्चु विचलत्कण्ठं चकोराङ्गनाः ॥”

सतोऽपि क्रियार्थस्यानिबन्धनम् । तदथा—दिवा नीलोत्पलाना-
मविकासो, निशानिमित्तश्च शोफालिकाकुसुमानामवस्थं सः ।

१० तत्र प्रथमः—“आलिख्य पत्रमसितागुरुणाभिरामं
रामामुखे क्षणसभाजितचन्द्रविम्बे ।

जातः पुनर्विकसनावसरोऽयमस्ये-
त्युक्त्वा सखी कुवलयं श्रवणे चकार ॥”

द्वितीयः—“त्वद्विप्रयोगे किरणैस्तथोग्रै-
र्दग्धाऽस्मि कृत्स्नं दिवसं सवित्रा ।

१५ इतीव दुःखं शशिने गदन्ती
शोफालिका रोदिति पुष्पवाष्पैः ॥”

नियमस्तु तदथा—ग्रीष्मादौ सम्भवतोऽपि कोकिलानां विरुद्धस्य
वसन्त एव, मयूराणां वर्षीस्वेव विरुद्धस्य वृत्तस्य च निबन्धः ।

तयोः प्रथमः—“वसन्ते शीतभीतेन कोकिलेन वने रुतम् ।

२० अन्तर्जलगताः पद्माः श्रोतुकामा हवोत्थिताः ॥”

द्वितीयः—“मण्डलीकृत्य वह्निणि कण्ठैर्मधुरगीतिभिः ।

कलापिनः प्रवृत्यन्ति काले जीमूतमालिनि ॥”

कवीनां समयः सोऽयं जातिद्रव्यक्रियागतः ।

गुणस्थोऽथ ततः स्वर्ग्यः पातालीयश्च कथ्यते ॥

२५ इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
जातिद्रव्यक्रियासमयस्थापना चतुर्दशोऽध्यायः ॥

पञ्चदशोऽध्यायः गुणसमयस्थापना ।

असतो गुणस्य निबन्धनम् । यथा—यशोहासप्रभृतेः शौक्ष्यम्, अयशासः पापप्रभृतेश्च काष्ठर्य, क्रोधानुरागप्रभृतेश्च रक्तत्वम् । तत्र यशःशौक्ष्यम्—

“स्तेमः स्तोकोऽपि नाङ्गे श्वसितमविकलं चक्षुषां सैव वृत्ति-

र्मध्येक्षीराविधि मग्नाः स्फुटमथ च वयं कोऽयमीद्विकप्रकारः ।

इत्थं दिग्भत्तिरोधक्षतविसरतया मांसलैस्त्वद्यशोभिः

स्तोकावस्थानदुःस्मैस्त्रिजगति धवले विस्मयन्ते मृगाक्ष्यः ॥”

हासशौक्ष्यम्—“अद्वासच्छलेनास्याचस्य फेनौघपाण्डुराः ।

जगत्क्षय इवापीताः क्षरन्ति क्षीरसागराः ॥”

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अयशःकृष्णत्वम्—

“प्रसरन्ति कीर्तयस्ते तव च रिपूणामकीर्तयो युगपत् ।

कुवलयदलसंवलिताः प्रतिदिनमिव मालतीमालाः ॥”

पापकाष्ठर्यम्—“उत्वातनिर्मलमयूखकृपाणलेखा-

दयामायिता तनुरभूद्यकन्धरस्य ।

सद्यःप्रकोपकृतकेशववंशनाश-

सङ्कल्पसंजनितपापमलीमसेव ॥”

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क्रोधरक्तता—“आस्थानकुट्टिमतलप्रतिविम्बितेन

कोपप्रभाप्रसरपाटलविग्रहेण ।

भौमेन मूर्च्छितरसातलकुक्षिभाजा

भूमिश्चाल चलतोदरवर्त्तिनेव ॥”

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अनुरागरक्तता यथा—“गुणानुरागमिश्रेण यशसा तव सर्पता ।

दिग्वधूनां मुखे जातमकस्माद्द्विकुद्धमम् ॥”

स्तोऽपि गुणस्यानिबन्धनम् । कुन्दकुञ्जलानां कामिदन्तानां च रक्तत्वं, कमलमुकुलप्रभृतेश्च हरितत्वं, प्रियङ्कपुष्पाणां च पीतत्वम् ।²⁵

१ V स्याः पश्य. २ V प्रतिदिशमिव. ३ V चलनो.

कुन्दकुञ्जलाद्यरक्तता—

“द्योतितान्तःसमैः कुन्दकुञ्जलाग्रदतः स्तितैः ।
स्लपितेवा भवत्तस्य शुद्धवर्णा सरखती ॥”

पंचमुकुलाहरितत्वम्—

५ “उद्दण्डोदरपुण्डरीकमुकुलभ्रान्तिसृशा दंष्ट्रया
मग्नां लावणसैन्धवेऽम्भसि महीमुद्यच्छतौ हेलया ।
तत्कालाकुलदेवदानवकुलैरुत्तालकोलाहलं
शौरेरादिवराहलीलमवताद्ब्रंलिहाग्रं वपुः ॥”

प्रियहुपुष्पापीतत्वम्—“प्रियहुश्याममम्भोधिरन्धीणां स्तनमण्डलम् ।

१० अलङ्कर्तुमिव खच्छाः सूते मौक्तिकसम्पदः॥”
गुणनियमस्तु तदथा—सामान्योपादाने माणिक्यानां शोणता,
पुष्पाणां शुक्लता, मेघानां कृष्णता च ।

तत्र प्रथमः—“सांयात्रिकैरविरतोपहृतानि कूटैः

श्यामासु तीरघ(व)नराजिषु सम्भृतानि ।

१५ रत्नानि ते दधति कच्चिदिहायताक्षिं
मेघोदरोदितदिनाधिपविम्बशङ्काम् ॥”

पुष्पशुक्लता—“पुष्पं प्रवालोपहितं यदि स्या-

न्मुक्ताफलं वा स्फुटविद्वमस्थम् ।

ततोऽनुकूर्याद्विशदस्य तस्या-

स्ताव्रौष्ठपर्यस्तरूचः स्तितस्य ॥”

मेघकार्ष्ण्यम्—“मेघश्यामेन रामेण पूतवेदिर्विमानराद् ।
मध्ये महेन्द्रनीलेन रत्नराशिरिवावभौ ॥”

कृष्णनीलयोः, कृष्णहरितयोः, कृष्णश्यामयोः, पीतरक्तयोः,
शुक्लगौरयोरेकत्वेन निवन्धनं च कविसमयः । कथम् । कृष्णनी-
लयोरैक्यम्—

“नदीं तृणं कर्णोप्यनुसृतपुलिनां दाक्षिणात्याङ्गनाभिः
समुक्तीर्णं वर्णामुभयतटच(त)लाबद्धवानीरहाराम् ।

तटे सह्यस्योचैः स्वसलिलनिवहो भाति नीलः स यस्याः
प्रियस्यांसे पीने लुलित इव घनः केशापाशः सुकेश्याः ॥”

कृष्णहरितयोरैक्यम्—“मरकतसदृशं च यामुनं
सफटिकशिलाविमलं च जाह्नवम् ।
तदुभयसुदकं पुनातु वो
हरिहरयोरिव सङ्गतं वपुः ॥”

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कृष्णश्यामलयोरैक्यम्—

“एतत्सुन्दरि नन्दनं शशिमणिस्तिर्थालवालद्वुम्
मन्दाकिन्यभिषिक्तमौक्तिकशिले मेरोस्तटे नन्दति ।
यत्र श्यामनिशासु मुश्रति मिलन्मन्दप्रदोषानिला-
मुदामामरयोषितामभिरतं कल्पद्रुमश्चन्द्रिकाम् ॥”

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पीतरक्तयोरैक्यम्—

“लेखया विमलविद्रुमभासा सन्ततं तिमिरमिन्दुरुदासे ।
दंष्ट्रया कनकभङ्गपिशङ्ग्या मण्डलं भुव इवादिवराहः ॥”

शुक्लगौरयोरैक्यम्—“कैलासगौरं वृषभारुक्षोः
पादार्पणानुग्रहपूतपृष्ठम् ।
अवेहि मां किङ्गरमष्टमूर्त्तेः
कुम्भोदरं नाम निकुम्भपुत्रम् ॥”

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एवं वर्णन्तरेष्वपि । चक्षुरादेरनेकवर्णोपवर्णनम् ।

तत्र चक्षुषः शुक्लता—

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“तिष्ठन्त्या जनसङ्कुलेऽपि सुहृशा सायं गृहप्राङ्गणे
तद्वारं मयि निःसहालसतनौ वीङ्गामृदुं प्रेष्टति ।
हीनब्राननयैव लोलसरलं निःश्वस्य तत्रान्तरे
प्रेमाद्र्दाः शशिखण्डपाण्डममुषो मुक्ताः कटाक्षच्छटाः ॥”

श्यामता—“अथ पथि गमयित्वा रम्यकृसोपकार्ये
कतिचिद्वनिपालः शर्वरीः शर्वकल्पः ।
पुनरविशद्योध्यां मैथिलीदर्शिनीनां
कुवलयितगवाक्षां लोचनैरङ्गनानाम् ॥”

25

१ B वीङ्गां मृदुः २ V पुरमविशद्योध्यां.

कृष्णता—“पादन्यासकणितरशानास्तत्र लीलावधूते-
रत्नच्छायाग्वचितवलिभिश्चामरैः क्लान्तहस्ताः ।
वेद्यास्त्वत्तो नखपदसुखान्प्राप्य वर्षाग्रविन्दू-
नामोक्षयन्ते त्वयि मधुकरथेणिदीर्घान्कटाक्षान् ॥”

५ मिथ्रवर्णता—“तामुक्तीर्य ब्रज परिचितभूलताविश्रमाणं
पक्षमोत्क्षेपादुपरि विलसत्कृष्णशारप्रभाणाम् ।
कुन्दक्षेपानुगमधुकरथ्रीमुषामात्मविम्बं
पात्रीकुर्वन्दशापुरवधूनेत्रकौतूहलानाम् ॥”
इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
10 गुणसमयस्थापना पञ्चदशोऽध्यायः ॥

षोडशोऽध्यायः स्वर्ग्यपातालीयकविरहस्यस्थापना ।

भौमवत्खग्योऽपि कविसमयः । विशेषस्तु चन्द्रमसि शशहरिण-
योरैक्यम् ।

यथा—“मा भैः शशाङ्कः मम सीधुनि नास्ति राहुः
खे रोहिणी वसति कातर किं विभेषि ।
प्रायो विदग्धवनितानवसङ्गमेषु
पुंसां मनः प्रचलतीति किमत्र चित्रम् ॥”

यथा च—“अङ्गाधिरोपितमृगश्चन्द्रमा मृगलाञ्छनः ।
केसरी निष्टुराक्षिसमृगयूथो मृगाधिपः ॥”

20 कामकेतने मकरमत्स्ययोरैक्यं यथा—

“चापं पुष्पमयं गृहाण मकरः केतुः समुच्छीयतां
चेतोलक्ष्यभिदश्च पञ्च विशिष्वाः पाणौ पुनः सन्तु ते ।
दग्धा कापि तवाकृतेः प्रतिकृतिः कामोऽसि किं गृहसे
रूपं दर्शय नात्र शङ्करभयं सर्वे वयं वैष्णवाः ॥”

25 यथा च—“मीनध्वजस्त्वमसि नो न च पुष्पधन्वा
केलिप्रकाश तव मन्मथता तथापि ।
इत्थं त्वया विरहितस्य मयोपलब्धाः
कान्ताजनस्य जननाथ चिरं विलापाः ॥”

यथा वा—“आपातमास्तविलोडितसिन्धुनाथो
हात्कारभीतपरिवर्त्तिमत्स्यचिह्नाम् ।
उल्लङ्घ्य यादवमहोदधिभीमवेलां
द्रोणाचलं पवनसूनुरिवोद्धरामि ॥”

अत्रिनेत्रसमुद्रोत्पन्नचन्द्रयोरैक्यम्—

“वन्द्या विश्वसृजो युगादिगुरवः स्वायम्भुवाः सप्त ये
तत्रात्रिदिवि सन्दध्ये नयनजं ज्योतिः स चन्द्रोऽभवत् ।
एका यस्य शिखण्डमण्डनमणिदेवस्य शम्भोः कला
शेषाभ्योऽमृतमामुवन्ति च सदा स्वाहास्वधाजीविनः ॥”

5

यथा च—“यदिन्द्रोरन्वेति व्यसनमुदयं वा निधिरपा-
मुपाधिस्तत्रायं जयति जनिकर्तुः प्रकृतिता ।
अयं कस्सम्बन्धो यदनुहरते तस्य कुमुदं
विशुद्धाः शुद्धानां ध्रुवमनभिसन्धिप्रणयिनः ॥”

10

बहुकालजन्मनोऽपि शिवचन्द्रमसो वालत्वम् ।
“मालायमानामरसिन्धुहंसः
कोटीरवल्लीकुमुदं भवस्य ।
दाक्षायणीविभ्रमदर्पणश्रि
वालेन्दुखण्डं भवतः पुनीतात् ॥”

15

कामस्य[मूर्तत्वम]मूर्तत्वं च यथा—

“अयं स भुवनत्रयप्रथितसंयमः शङ्करौ
विभर्ति वपुषाऽधुना विरहकातरः कामिनीम् ।
अनेन किल निर्जिता वयमिति प्रियायाः करं
करेण परिताङ्यन् जयति जातहासः स्मरः ॥”

20

यथा च—“धनुर्माला मौर्वी कण्ठलिकुलं लक्ष्यमबला-

मनो भेदं शब्दप्रभूति य(तय) इमे पञ्च विशिखाः । २५
इयान् जेतुं यस्य त्रिभुवनमनङ्गस्य विभवः
स वः कामः कामान्दिशतु दयितापाङ्गवसतिः ॥”

द्वादशानामप्यादित्यानामैक्यम्—

“यस्याधोऽधस्तथोपर्युपरि निरवधि भ्राम्यतो विश्वमश्वै-
रावृत्तालातलीलां रचयति रथतो मण्डलं चण्डधान्नः ।
सोऽव्यादुत्सकार्त्तस्वरसरलशरस्पर्द्धिभिर्घामदण्डै-
रुदण्डैः प्रापयन्वः प्रचुरतमतमःस्तोममस्तं समस्तम् ॥”

नारायणमाधवयोश्च यथा—

“येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्रीकृतो
यो गङ्गां च दधेऽन्धकक्षयकरो यो वर्हिपत्रप्रियः ।
यस्याहुः शशिमच्छिरोहर इति स्तुलं च नामामराः
सोऽव्याद(?)ष्टसुजङ्गहारवलयस्त्वां सर्वदोमाधवः ॥”

१० एवं दामोदरशेषकूर्मादेः, कमलासम्पदोश्च । यथा—

“दोर्मन्दी(न्दे)रितमन्दरेण जलधेरुत्थापिता या स्यं
यां भूत्वा कमठः पुराणकुदन्यस्तामुदस्तमभयत् ।
तां लक्ष्मीं पुरुषोत्तमः पुनरसौ लीलाश्रितभूलता-
निर्देशौः समवीविशत्प्रणयिनां गेहेषु दोष्णिं क्षितिम् ॥”

भौमस्खर्यवत्पातालीयोऽपि कविसमयः ।

तत्र नागसर्पयोरैक्यम्—“हे नागराज बहुमस्य नितम्बभागं
भोगेन गाढमभिवेष्टय मन्द्रादेः ।
सोदाविषश्ववृषवाहनयोगलीला-
पर्यङ्गबन्धनविधेस्तव कोऽतिभारः ॥”

दैत्यदानवासुराणामैक्यम् । यथा—तत्र हिरण्याक्षहिरण्यकशिषु-
प्रह्लादविरोचनबलिवाणादयो दैत्याः, विप्रचित्तिशम्बरनमुचिपुलोम-
प्रभृतयो दानवाः, वलवृत्रविक्षुरस्तवृषपर्वादयोऽसुराः ।

तेषामैक्यं यथा—“जयन्ति वाणासुरमौलिलालिता

दशास्यचूडामणिचक्रचुम्बिनः ।

सुरासुराधीशशिवान्तशायिनो

भवच्छिद्रुथम्बकपादपांसवः ॥”

२५

यथा च—“तं शम्बुरासुरशाराशनिशल्यसारं”

केयूररत्नकिरणारुणवाहुदण्डम् ।

पीनांसलग्रदयिताकुचपत्रभङ्गं

मीनध्वजं जितजगत्रितयं जघेत्कः ॥”

यथा च—“अस्ति दैत्यो हयग्रीवः सुहृद्वेशमसु यस्य ताः ।

प्रथयन्ति बलं बाहोः सितच्छत्रस्मिताः श्रियः ॥”

यथा च हयग्रीवं प्रति—

“दानवाधिपते भूयो भुजोऽयं किं न नीयते ।

सहायतां कृतान्तस्य क्षयाभिप्रायसिद्धिषु ॥”

यथा च—“महासुरसमाजेऽस्मिन् न चैकोऽप्यस्ति सोऽसुरः ।

यस्य नाशनिनिष्टेषनीराजितसुरःस्थलम् ॥”

एवमन्येषि भेदाः—सोऽयं कर्वीनां समयः काव्ये सुस इव स्थितः ।

स साम्प्रतमिहास्माभिर्यथाबुद्धि विबोधितः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

स्वर्गपातालीयकविरहस्यस्थापना षोडशोऽध्यायः ॥

सप्तदशोऽध्यायः देशविभागः ।

देशं कालं च विभजमानः कविर्नार्थदर्शनदिशि दरिद्राति ।

जगज्जगदेकदेशाश्र देशः । “द्यावाष्टथिव्यात्मकमेकं जगत्”इत्येके ।

तदाहुः—“हलमणु बलस्यैकोऽनङ्गान्हरस्य न लाङ्गलं

ऋमपरिमिता भूमिर्विष्णोर्न गौर्न च लाङ्गलम् ।

प्रैवहति कृषिर्नार्थाप्येषां द्वितीयगवं विना

जगति सकले नेहगृष्टं दरिद्रकुदुम्बकम् ॥”

“दिवसृथिव्यौ द्वे जगती” इत्यपरे ।

१ B V सारके. २ V आसी है. ३ C महासुरसमाजेषु. ४ C लिष्योष०. ५ V प्रभवति.

तदाहुः—“रुणद्वि रोदसी वा(चा)स्य यावत्कीर्तिरनश्वरी ।
तावत्किलायमध्यास्ते सुकृती वैबुधं पदम् ॥”

“स्वर्ग्यमर्ल्पपातालभेदात्मीणि जगन्ति” इत्येके ।

यदाहुः—“त्वमेव देव पातालमाशानां त्वं निबन्धनम् ।
५ त्वं चामरमरुद्धूमिरेको लोकत्रयायसे ॥”

“तान्येव भूर्भुवःस्वः” इत्यन्ये ।

तदाहुः—“नमस्त्रिभुवनाभोगंभृतिम्वेदभरादिव ।
नागनाथाङ्गपर्यङ्गशायिने शार्ङ्गधन्वने ॥”

“महर्जनस्तपःसत्यमित्येतैः सह सप्त” इत्यपरे ।

१० तदाहुः— “संस्तमिभनी पृथुनितम्बतटैर्धरित्या:
संवाहिनी जलमुचां चलकेतुहस्तैः ।
हर्षस्य सप्तभुवनप्रथितोरुकीर्त्तेः
प्रासादपङ्किरियमुच्छवरा विभाति ॥”

“तानि सप्तभिर्वायुस्कन्धैः सह चतुर्दश” इति केचित् ।

१५ तदाहुः— “निरवधि च निराश्रयं च यस्य
स्थितमनुवर्त्तितकौतुकप्रपञ्चम् ।
प्रथम इह भवान्स कूर्ममूर्ति-
र्जयति चतुर्दशलोकवल्लिकन्दः ॥”

“तानि सप्तभिः पातालैः सहैकविंशतिः” इति केचित् ।

२० तदाहुः—“हरहासहरावासहरहारनिभप्रभाः ।
कीर्त्तयस्तव लिम्पन्तु भुवनान्येकविंशतिम् ॥”

“सर्वमुपपन्नम्” इति यायावरीयः । अविशेषविवक्षा यदेकयति
विशेषविवक्षात्वनेकयति । तेषु भूर्लोकः शृथिवी । तत्र सप्त महा-
द्वीपाः ।

२५ “जम्बूद्वीपः सर्वमध्ये ततश्च पूष्टो नाम्ना शाल्मलोऽतः कुशोऽतः ।
क्रौशः शाकः पुष्करश्चेत्यथैषां वाय्या वाय्या संस्थितिर्मण्डलीभिः ॥

१ V स्वर्गमृत्यु०. २ V लोकत्रयात्मकः०. ३ V भोगभृति०. ४ V शार्ङ्गधन्वने०. ५ V
स्थितमनिवर्त्तिं०.

लावणो रसमयः सुरोदकः सार्पिषो दधिजलः पयःपयाः ।
स्वादुवारिस्त्रुदधिश्च सप्तमस्तान्परीत्य त इमे व्यवस्थिताः ॥”
“एक एवायं लावणः समुद्रः” इत्येके ।

तदाहुः—“द्वीपान्यष्टादशात्र क्षितिरपि नवभिर्विस्तृता स्वाङ्गस्वप्नै-
रेकोऽस्मोधिर्दिग्नन्तप्रविसृतसलिलः प्राज्यमेतत्सुराज्यम् । ५
कस्मिन्नप्याजिकेलिङ्गतिकरविजयोपार्जिते वीरव(च)र्ये
चक्रे पुञ्जेन दातुं तदिदमिति धिया वेधसे यश्चुकोप ॥”

“त्रयः” इत्यन्ये ।

तदाहुः— “आकम्पितक्षितिभृता महता निकामं
हेलाभिभूतजलधित्रितयेन यस्य । १०
वीर्येण संहतिभिदा विहृतोन्नतेन
कल्पान्तकालविसृतः पवनोऽनुचक्रे ॥”

यथा वा—“मातङ्गानामभावे मद्मलिनसुखैः प्राप्तमाशाकरीन्द्रैः
जाते रत्नापहारे दिशि दिशि ततयो भान्ति चिन्तामणीनाम् ।
छिन्नेषुद्यानवापीतरुपु विरचिताः कल्पवृक्षा रिष्णां १५
यस्योदञ्चत्रिवेलावलयफलभुजां मानसी सिद्धिरासीत् ॥”

“चत्वारः” इत्यपरे ।

तदाहुः—“चतुःसमुद्रवेलोर्मिरचितैकावलीलतम् ।
मेरुमप्यद्रिसुष्टुद्व्य यस्य क्वापि गतं यशः ॥”

“भिन्नाभिप्रायतया सर्वमुपपन्नम्” इति यायावरीयः । सप्तसमु- २०
द्रीवादिनस्तु शास्त्रादनपेता एव ।

तदाहुः—“आगस्त्यचुलुकोच्छसप्तवारिधिवारिणि ।
मुहूर्त्त केशवेनापि तेदन्तः पूतरायितम् (?) ॥

“कविप्रसिद्ध्या वाऽविसृष्टपरमार्थं सर्वमुपपन्नम्” (इति या-
यावरीयः ।) २५

मध्येजम्बूद्धीपमाद्यो गिरीणां
मेरुर्नाम्ना काश्वनः शैलराजः ।
यो मूर्त्ता(योऽमर्त्या)नामौषधीनां निधानं
यश्चावासः सर्ववृन्दारकाणाम् ॥

१ V प्रसुमर०. २ V पर्यासं मे न दातुः ३ V विहृतो०. ४ V अगस्त्यचुलकोत्क्षिप्त०.
५ V तरता पूतरायितम्. ६ V adds here this line.

तमेनमवधीकृत्य देवेनाम्बुजजन्मना ।

तिर्यगृदर्घमधस्ताच्च विश्वस्य रचना कृता ॥

स भगवान्मेरुराद्यो वर्षपर्वतः । तस्य चतुर्दिशमिलावृतं वर्षम् ।

तस्योत्तरेण ब्रयो वर्षगिरयः, नीलः श्वेतः शृङ्गवांश्च । रम्यकं,

५ हिरण्मयम्, उत्तराः कुरव हति च क्रमेण त्रीणि तेषां वर्षाणि ।

दक्षिणेनापि ब्रय एव निषधो हेमकूटो हिमवांश्च । हरिवर्षं, किं-

पुरुषं, भारतमिति च त्रीणि वर्षाणि । तत्रेदं भारतं वर्षम् । अस्य च

नव भेदाः । इन्द्रद्वीपः, कसेरुमान्, ताम्रपर्णो, गभस्तिमान्, नाग-

द्वीपः, सौम्यो, गन्धर्वो, वरुणः, कुमारीद्वीपश्चायां नवमः । पञ्चशतानि

१० जलं, पञ्च स्थलमिति विभागेन प्रत्येकं योजनसहस्रावधयो दक्षिणा-

त्समुद्रादद्विराजं हिमवन्तं यावत्परस्परमगम्यास्ते । तान्येतानि यो

जयति स सप्ताङ्गित्युच्यते । कुमारीपुरात्प्रभृति बिन्दुसरोऽवधि योज-

नानां दशशती चक्रवर्त्तिक्षेत्रम् । तां विजयमानश्चक्रवर्ती भवति ।

चक्रवर्त्तिचिह्नानि तु—“चक्रं रथो मणिर्भाया निधिरश्वो गजस्तथा ।

१५ प्रोत्कानि सप्त रत्नानि सर्वेषां चक्रवर्त्तिनाम् ॥”

अत्र च कुमारीद्वीपे—“विन्ध्यश्च पारियात्रश्च शुक्तिमानृक्षपर्वतः ।

महेन्द्रसत्यमलयाः सप्तैते कुलपर्वताः ॥”

तत्र विन्ध्याद्यः प्रतीतखरूपाः । मलयविशेषास्तु चत्वारः ।

तेषु प्रथमः— “आ मूलयष्टेः फणिवेष्टितानां

२० सच्चन्दनानां जननन्दनानाम् ।

कक्षोलकैलामरिचैर्युतानां

जातीतरुणां च स जन्मभूमिः ॥”

द्वितीयः— “यस्योत्तमां मौक्तिककामधेनु-

रुपत्यकामर्चति ताम्रपर्णी ।

२५ रत्नेश्वरो रत्नमहानिधानं

कुम्भोद्भवस्तं मलयं पुनाति ॥

१ A and V B ब्रह्मणा पुण्यकर्मणा. २ V वर्षमन्त्यमस्य च. ३ V A and V B drop अदिराजं. ४ V कुमारीद्वीपे च.

तत्र द्रुमा विद्रुमनामधेया
वंशेषु मुक्ताफलजन्म तत्र ।
मदोत्कृदः केसरिकण्ठनादैः
स्फुटन्ति तस्मिन्धनसारवृक्षाः ॥”

तृतीयः—“विलासभूमिः सकलाभराणां
पदं वृणां गौमुनिपुङ्गवस्य ।
सदाफलैः पुष्पलताप्रवालै-
राश्र्यमूलं मलयः स तत्र ॥”

चतुर्थः—“सा तत्र चामीकररत्नचित्रैः
प्रासादमालावलभीविट्ठ्लैः ।
द्वाराग्निलावद्वसुरेश्वराङ्गा
लङ्गेति या रावणराजधानी ॥
प्रवर्त्तते कोकिलनादहेतुः
पुष्पप्रसूः पञ्चमजन्मदायी ।
तेभ्यश्चतुभ्योऽपि वसन्तमित्र-
मुदञ्जुखो दक्षिणभातरिश्वा ॥”

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पूर्वापरयोः समुद्रयोर्हिमवद्विन्धयोश्चान्तरभार्यावर्त्तः । तस्मि-
श्चातुर्वर्णं चातुराश्रम्यं च । तन्मूलश्च सदाचारः । तत्रल्यो व्यवहारः
प्रायेण कवीनाम् ।

तत्र वाराणस्याः पुरतः पूर्वदेशाः । यत्राङ्गकलिङ्गकोसलतोसलोत्क- 20
लमगधमुङ्गरविदेहनेपालपुण्ड्रप्राग्ज्योतिषताम्रलिसकमलदंमल्लवर्त्तक-
सुह्यब्रह्मोत्तरप्रभृतयो जनपदाः । बृहदृहलोहितगिरिचकोरदर्दुरनेपा-
लकामरुपादयः पर्वताः । शोणलौहिलौ नदौ । गङ्गाकरतोयाकपि-
शायाश्च नद्यः । लवलीग्रन्थिपर्णकागुरुद्राक्षाकस्तुरिकादीनामुत्पादः ।

माहिष्मत्याः परतो दक्षिणापथः । यत्र महाराष्ट्रमाहिष्मकाश्म- 25
कविदेभ्यकुन्तलऋथकैशिकसूर्पारककाश्चीकेरलकावेरमुरलवानवासक-
सिंहलचोड़ण्डकपाण्ड्यपल्लवगाङ्गनासिक्यकौङ्गणकोल्लगिरिवङ्गार-
(ल)प्रभृतयो जनपदाः । विन्धदक्षिणपादमहेन्द्रमलयमेकलपालम-

१ V पुष्पलतावितानैः २ V A परतः ३ V मलजद ४ V माहिष्मक ५ V
वैदम् ६ V चौड ७ V वेलर. A वलर.

ञ्जरसहश्रीपर्वतादयः पर्वताः । नर्मदातापीपयोष्णीगोदावरीकावे-
रीभैमरथीवेणाकृष्णवेणावञ्चुरातुङ्गभद्राताम्रपण्युत्पलावतीरावणग-
ञ्जाया नद्यः । तदुत्पत्तिर्मलयोत्पत्त्या व्याख्याता ।

५ देवसभायाः परतः पश्चादेशाः । तत्र देवसभसुराष्ट्रदशेरकत्रव-
गोवर्धनगिरिनगरदेवसभमाल्यशिवराष्ट्रदादयश्च पर्वताः । सरख-
तीश्वश्रवतीवार्तम्भीमहीहिंदिंवाया नद्यः । करीरपीलुगुगुलुखर्ज-
रकरभादीनामुत्पादः ।

१० पृथुदकात्परत उत्तरापथः । यत्र शककेकयवोक्षणहृणवाणायुज-
कास्वोजवाह्नीकवह्नवलिम्पाककुलूतकीरतङ्गणतुंषारतुरुष्कवर्वरहरहृ-
रवहृहुकसहुडहंसमार्गरमठकरकण्ठप्रभृतयो जनपदाः । हिमाल्यक-
लिन्देन्द्रकीलचन्द्राचलादयः पर्वताः । गङ्गासिन्धुसरखतीशतद्वचन्द्र-
भागायसुनेरावतीवितस्ताविपाशाकुहृदेविकाया नद्यः । सरलदेवदारु-
द्राक्षाकुङ्कुमचमराजिनसौवीरसोतोऽनन्दववैदृथ्यतुरङ्गाणामुत्पादः ।

१५ तेषां मध्ये मध्यदेश इति कविव्यवहारः । न चायं नानुगन्ता
शास्त्रार्थस्य ।

यदाहुः—“हिमवद्विन्धययोर्मध्यं यत्प्राग्विनशनादपि ।

प्रत्यगेव प्रयागाच्च मध्यदेशः प्रकीर्तिः ॥”

२० तत्र च ये देशाः पर्वताः सरितो द्रव्याणामुत्पादश्च तत्प्रसिद्धि-
सिद्धमिति न निर्दिष्टम् ।

द्वीपान्तराणां ये देशाः पर्वताः सरितस्तथा ।

नातिप्रयोज्याः कविभिरिति गाहं न चिन्तिताः ॥

२५ “विनशनप्रयागयोर्गङ्गायसुनयोश्चान्तरमन्तर्वेदी(दि) । तदपेक्षया
दिशो विभजेत” इत्याचार्याः । “तत्रापि महोदयं मूलमवधीकृत्य”
इति यायावरीयः । “अनियतत्वाद्विशामनिश्चितो दिग्विभागः”
इत्येके । तथा हि यो वामनस्वामिनः पूर्वः स ब्रह्मशिलायाः पश्चिमः,
यो गाधिपुरस्य दक्षिणः स कालप्रियस्योत्तर इति । “अवधिनिबन्ध-
नमिदं रूपमितरत्वनियतमेव” इति यायावरीयः । “प्राच्यवाची-
प्रतीच्युदीच्यः चतस्रो दिशः” इत्येके ।

१ V भैमरवीवेणीकृष्णवेणी. २ V ताप्रपर्णीपलावती. ३ V हिष्ठिवा. ४ V वनायुज-
कम्बोज. ५ V तुवार. ६ V हिमालयजालन्धर.

तदाहुः—“चतस्रष्वपि दिशु रणे द्विषतः प्रति येन चित्रचरितेन ।
विहितमपूर्वमदक्षिणमपश्चिममनुत्तरं कर्म ॥”

“ऐन्द्री, आग्नेयी, याम्या, नैऋती, वारुणी, घायव्या, कौबेरी,
ऐशानी चाष्टौ दिशः” इत्येके ।

तदाहुः—“एकं ज्योतिर्दृशौ द्वे त्रिजगति गदितान्यचजास्यैश्चतुर्भि- ५
भूतानां पञ्चमं यान्यलमृतुषु तथा षट्सु नानाविधानि ।
युष्माकं तानि सप्त त्रिदशमुनिनुतान्यष्टदिग्भास्त्रि भानो-
र्यान्ति प्राह्ले नवत्वं दश दधतु शिवं दीधितीनां शतानि ॥”

“ब्राह्मी नागीया च द्वे । ताभ्यां सह दशैताः” इत्यपरे ।

तदाहुः—“दशदिक्कटपर्यन्तसीमसङ्कटभूमिके ।

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विषमा स्थूललक्ष्यस्य ब्रह्माण्डग्रामके स्थितिः ॥”

सर्वमस्तु, विवक्षापरतत्रा हि दिशामियत्ता । तत्र चित्राखात्यन्तरे
प्राची, तदनुसारेण प्रतीची, ध्रुवेणोदीची, तदनुसारेणावाची, अन्तरेषु
विदिशः, ऊर्ध्वं ब्राह्मी, अधस्तान्नागीयेति । द्विविधौ व्यवहारः
कवीनां प्राक्सिद्धो विशिष्टस्थानावधिसाध्यश्च । तत्र प्राक्सिद्धे १५
प्राची—

“द्वित्रैव्योम्नि पुराणमौक्तिकमणिच्छायैः स्थितं तारकै-
ज्योत्स्नापानभरालसेन वपुषा सुप्ताश्चकोराङ्गनाः ।
यातोऽस्ताचलचूलमुद्वसमधुच्छत्रच्छविश्चन्द्रमाः
प्राची बालविडाललोचनरुचां जाता च पात्रं ककुप् ॥”

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दक्षिणा—“दक्षिणो दक्षिणामाशां यियांसुः सोऽधिकं वभौ ।
जिहासुर्दक्षिणामाशां भगवानिव भास्करः ॥”

पश्चिमा— “पश्य पश्चिमदिग्न्तलम्बिना
निर्मितं मितकथे विवरता ।
दीर्घया प्रतिमया सरोम्भस-
स्तापनीयमिव सेतुबन्धनम् ॥

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१ V A दशदिक्कृद०. २ V द्विधा च दिव्यव्यवहारः. ३ C प्रसिद्धो. ४ V यियासन्.
५ V जिहासम्.

उत्तरा— “अस्त्युत्तरस्यां दिशि देवतात्मा
हिमालयो नाम नगाधिराजः ।
पूर्वापरौ तोयनिधी विगाह्य
स्थितः पृथिव्या इव मानदण्डः ॥”

५ विशिष्टस्थानावधौ तु दिग्विभागे पूर्वपश्चिमौ यथा-
“यादांसि हे चरत संगतगोत्रतत्रां
पूर्वेण चन्दनगिरेस्त पश्चिमेन ।
नो चेन्निरन्तरधारधरसेतुसूति-
राकल्पमेष न विरंस्यति वो वियोगः ॥

१० दक्षिणोत्तरौ यथा—“काश्याः पुरो दक्षिणदिग्विभागे
तथोत्तरस्यां दिशि वारिराशोः ।
कर्णान्तचक्रीकृतचारुचापो
रत्या समं साधु वसत्यनङ्गः ॥”

उत्तरादावप्युत्तरदिग्भिधानं, अनुत्तरादावप्युत्तरदिग्भिधानम् ।

१५ तयोः प्रथमम्—“तत्रागारं धनपतिगृहानुत्तरेणास्मदीयं
दूराल्लक्ष्यं सुरपतिधनुश्चामणा तोरणेन ।
यस्योद्याने कृतकतनयः कान्तया वर्द्धितो मे
हस्तप्राप्यः स्तबकविनतो बालमन्दारवृक्षः ॥”

द्वितीयम्—“सत्त्वाद्रेस्तरे भागं यत्र गोदावरी नदी ।
२० पृथिव्यामिह कृत्स्नायां स प्रदेशो मनोरमः ॥”

एवं दिग्नतरेष्वपि । तत्र देशपर्वतनद्यादीनां दिशां च यः क्रमस्तं
तथैव निबध्नीयात् । साधारणं तृभयत्र लोकप्रसिद्धितश्च ।

२५ तद्वर्णनियमः । तत्र पौरस्त्यानां इयामो वर्णः, दाक्षिणात्यानां
कृष्णः, पाश्चात्यानां पाण्डुः, उदीच्यानां गौरः, मध्यदेश्यानां
कृष्णः इयामो गौरश्च ।

पौरस्त्यद्यामता—“इयामेष्वज्ञेषु गौडीनां सूत्रहारैकहारिषु ।
चक्रीकृत्य धनुः पौष्पमनङ्गो वल्गु वल्गति ॥”

दाक्षिणात्यकृष्णता— “इदं भासां भर्तुद्वृतकनकगोलप्रतिकृति
ऋमान्मन्दज्योतिर्गलति नभसो विम्बवलयम् ।
अथैष प्राचीनः सरति मुरलीगण्डमलिन-
स्तरुच्छायाचक्रैः स्तबकित इव ध्वान्तविसरः ॥”

पाश्चात्यपाण्डुता— “शाखास्मेरं मधुकवलनाकेलिलोलेक्षणानां
भृङ्गस्त्रीणां बकुलमुकुलं कुन्तलीभावमेति ।
किं चेदानीं यवनतरुणीपाण्डुगण्डस्थलीभ्यः
कान्तिः स्तोकं रचयति पदं नागवल्लीच्छदेषु ॥”

उदीच्यगौरता— “पुष्पैः सम्प्रति काञ्चनारतरवः प्रत्यङ्गमालिङ्गिताः
वाल्हीकीदशनव्रणारुणतरैः पत्रैरशोकोऽर्चितः । १०
जातं चम्पकमप्युदीच्यललनालावण्यचौर्यक्षमं
माञ्जिष्ठैर्मुकुलैश्च पाटलतरोरन्यैव काञ्चिल्लिपिः ॥”

यथा वा— “काश्मीरीगान्त्रलेखासु लोलल्लावण्यवीचिषु ।
द्रावयित्वेव विन्यस्तं स्वर्णं षोडशवर्णकम् ॥”

मध्यदेश्यकृष्णता यथा—

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“युधिष्ठिरक्रोधवहेः कुरुवंशैकदाहिनः ।
पाञ्चालीं ददशुः सर्वे कृष्णां धूमशिखामिव ॥”

तद्वन्मध्यदेश्यश्यामता । न च कविमार्गे इयामकृष्णयोः पाण्डु-
गौरयोर्वा महान्विशेष इति कविसमयेष्ववोचाम ।

मध्यदेश्यगौरता—

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“तव नवनवनीतपिण्डगौरे प्रतिफलदुत्तरकोसलेन्द्रपुञ्याः ।
अवगतमलिके मृगाङ्गविम्बं मृगमदपत्रनिभेन लाञ्छनेन ॥”
विशेषस्तु पूर्वदेशो राजपुञ्यादीनां गौरः पाण्डुर्वा वर्णः । एवं
दक्षिणदेशोऽपि ।

तत्र प्रथमः— “कपोले जानक्याः करिकलभद्रन्तशुतिमुषि
सारस्मेरः स्फारोद्धुमरपुलकं वक्रकमलम् ।

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१ V प्राचीनः. २ V नागवल्लीदेषु. ३ V कोसलेन्दुपुत्रि. B पुत्रिकायाः ४ A के.

मुहुः पश्यञ्चृणवन्नजनिचरसेनाकलकलं
जटाजूटग्रन्थं द्रढयति रघूणां परिवृद्धः ॥”

द्वितीयः—“तासां माधवपतीनां सर्वासां चन्द्रवर्चसाम् ।
शब्दविद्येव विद्यानां मध्ये जज्वाल रुक्मिणी ॥”

५ एवमन्यदपि यथासम्भवमभ्युल्लाम् ।

निगदितनयविपरीतं देशविरुद्धं वदन्ति विद्वांसः ।
तत्परिहार्यं यन्नात्तदुदाहृतयस्तु दोषेषु ॥
इत्थं देशविभागो मुद्रामात्रेण सूचितः सुधियाम् ।
यस्तु जिगीषत्यधिकं पश्यतु मञ्चुवनकोशामसौ ॥

१० इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
देशविभागः सप्तदशोऽध्यायः ॥

अष्टादशोऽध्यायः कालविभागः ।

कालः काष्ठादिभेदभिन्नः । तथा च—

काष्ठा निमेषा दशा पञ्च चैव त्रिंशत्र्च काष्ठाः कथिताः केलेति ।

१५ त्रिंशत्कलश्चैव भवेन्मुहूर्तस्तैत्रिंशता रात्र्यहनी समेते ॥

ते च चैत्राश्वयुजमासयोर्भवतः । चैत्रात्परं प्रतिमासं मौहूर्तिकी
दिवसवृद्धिः निशाहानिश्च त्रिमास्याः; ततः परं मौहूर्तिकी निशा-
वृद्धिः दिवसहानिश्च । आश्वयुजात्परतः पुनरेतदेव विपरीतम् ।
राशितो राश्यन्तरसङ्कल्पमणमुष्णभासो मासः, वर्षादि दक्षिणायनं
२० शिशिराद्युत्तरायणं द्वयनः संवत्सर इति सौरं मानम् । पञ्चद-
शाहोरात्रः पक्षः । वर्षमानसोमः शुक्लो, वर्षमानकृष्णिमा कृष्ण
इति पित्र्यं मासमानम् । अमुना च वेदोदितः कृत्स्नोऽपि क्रिया-
कल्पः । पित्र्यमेव व्यत्ययितपक्षं चान्द्रमसम् । इदमार्यावर्त्तवासि-
नः कवयश्च मानमात्रिताः । एवं च द्वौ पक्षौ मासः । द्वौ मासा-
२५ वृतुः । षण्णामृतूनां परिवर्त्तः संवत्सरः । स च चैत्रादिरिति

१ V adds this line. २ V कला तु. ३ V सोमशुक्रिमा, वर्षमानसोमकृष्णिमा.

दैवज्ञाः, श्रवणादिरिति लोकयात्राविदः । तत्र नभा नभस्यश्च
वर्षाः, इष ऊर्जश्च शरत्, संहः सहस्यश्च हेमन्तः, तपस्तपस्यश्च
शिशिरः, मधुर्मधवश्च वसन्तः, शुक्रः शुचिश्च ग्रीष्मः । तत्र
“वर्षासु पूर्वो वायुः” इति कवयः । “पाश्चात्यः, पौरस्त्यस्तु प्रतिहन्ता”
इत्याधार्याः ।

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तदाहुः—“पुरोवाता हता प्रावृद्ध पश्चाद्वाता हता शरत्” इति ।

तदाहुः—“प्रावृष्यम्भोभृताम्भोदभरनिर्भरमम्बरम् ।

कादम्बकुसुमामोदा वायवो वान्ति वारुणाः ॥”

“वस्तुवृत्तिरतञ्च, कविसमयः प्रमाणम्” इति यायावरीयः ।

तदाहुः—“पौरस्त्यस्तोयदत्तोः पवन इव पतन्यावकस्येव धूमो

विश्वस्येवादिसंर्गः प्रणव इव परं पावनं वेदराशेः ।

सन्ध्यावृत्तोत्सवेच्छोरिव मदनरिपोर्नन्दिनान्दीनिनादः

सौरस्याग्रे सुखं वो वितरतु विनतानन्दनः स्यन्दनस्य ॥”

शारद्यनियतदिक्षो वायुर्यथा—

“उषःसु ववुराकृष्टजडावश्यायशीकराः ।

शोफालीकलिकाकोशकषायामोदिनोऽनिलाः ॥”

“हेमन्ते पाश्चात्यो वायुः” इत्येके । “उदीच्य” इत्यपरे ।

“उभयमपि” इति यायावरीयः । तयोः पाश्चात्यः—

“भञ्जन्मूर्जद्वामालीस्तुहिनगिरितटेषूह्नतास्त्वक्षरालाः

रेवाम्भःस्थूलवीचीचयचकितचलचातकान् व्याधुनानः ।

पाश्चात्यो वाति वेगाद्वत्तुहिनशिलाशीकरासारवर्षी

मातङ्गक्षुण्णसान्द्रस्तुतसरलंतरत्सारसारी समीरः ॥”

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उदीच्यः—

“लम्पाकीनां किरन्तश्चिकुरविरचनां रङ्गकांल्घासयन्तः

चुम्बन्तश्चैन्द्रभागासलिलमविकलं भूर्जकाण्डैकचण्डाः ।

एते कस्तूरिकैणप्रणयसुरभयो वल्लभा बालहवीनां

कौदूतीकेलिकाराः परिचयितहिमं वायवो वान्त्युदीच्याः ॥”

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१ V सहाः. २ V कदम्ब. ३ V B & V C विश्वस्येवादिमार्गः. ४ V A & V B सरत्सारसारीः. ५ V B & V C चन्द्रभाणां विचितसुमग्नसः कुङ्कमान् कम्पयन्तः.

शिशिरेऽपि हेमन्तवदुदीच्यः पाश्चात्यो वा । वसन्ते दक्षिणः ।
तदुत्तम्—

“युन्वंलङ्कावनालीर्षुहुरलकलता लासयन्केरलीना-
मन्ध्रीधम्मिल्लबन्धान्सपदि शिथिलयन्वेल्यन्नागवल्लीः ।

५ उद्धामं दक्षिणात्यो म(मि)लितमलयजः सारथिर्मानकेतोः
प्रासः सीमन्तिनीनां मधुसमयसुहन्मानचौरः समीरः ॥”

“अनियतदिक्षो वायुर्ग्रीष्मे”इत्येके । नैऋतः” इत्यपरे । “उभय-
मणि” इति यायावरीयः । तत्र प्रथमः—

“वात्याचक्षकच्चुम्बिताम्बरभुवः स्थूला रजोदण्डकाः

१० संग्रथन्ति भविष्यद्भ्रपटलस्थूणावितर्कं नभः ।

किं चान्यन्मृगतृष्णिकाम्बुविसरैः पात्राणि वीतार्णसां
सिन्धूनामिह सूत्रंयन्ति दिवसेष्वागामिनीं सम्पदम् ॥”

द्वितीयः—“सोऽयं करैस्तपति वह्निमयैरिवार्कः

साङ्गारविस्तरभरेव धरा समग्रा ।

१५ वायुः कुकूलमिव वर्षति नैऋतश्च
कार्शीनवैरिव शरैर्मदनश्च हन्ति ॥”

किञ्च—

“गर्भान्वलाकासु निवेशयन्तो वंशाङ्कुरान्खैर्निनदैः सृजन्तः ।

रजोऽम्बुदाः प्रावृषि मुद्रयन्तो यात्रोदयमं भूमिभृतां हरन्ति ॥

२० स सल्लकीसालशिलीन्धयूथीप्रसूनदः पुष्पितलाङ्गलीकः ।

दग्धोर्वरासुन्दरगन्धबन्धुरर्घत्ययं वारिमुचामनेहा ॥

वनानि नीलीदलमेचकानि धाराम्बुधौता गिरयः स्फुरन्ति ।

पूराम्भसा भिन्नतटास्तटिन्यः सान्द्रेन्द्रगोपानि च शाद्वलानि ॥

चकोरहर्षी यतिचारचौरो वियोगिनीवीक्षितनाथवत्मा ।

२५ गृहान्प्रति प्रस्थितपान्थसार्थः कालोऽयमाध्मातनभाः पयोदैः ॥

या केलियात्रा कॅरिकामिनीभिर्या तुङ्गहर्म्याग्रविलासशय्या ।

चतुःसमं यन्मृगनाभिगर्भं सा वारिदत्तोः प्रथमातिथेयी ॥

१ V चुम्बङ्गः २ V सूक्. ३ V गर्म. ४ V B & V C किल कामिनीभिः.

चलच्छुलचातकः कृतकुरज्जरागोदयः
सदर्दुररवोद्यमो मदभरप्रगल्भोरगः ।
शिखण्डकुलताण्डवामुदितमद्वकङ्गाहयो
वियोगिषु घनागमः स्मरविषं विषं मुञ्चति ॥
दलत्कुटजकुञ्ज्ञलः स्फुटितनीपुष्पोत्करो
घवप्रसववान्धवः प्रचितमञ्जरीकार्जुनः ।
कदम्बकलुषास्वरः कलितकेतकीकोरक-
श्वलन्निचुलसञ्चयो हरति हन्त घर्मात्ययः ॥”
वर्षाः

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“द्राङ्ग(क्त)र्जयन्ती विमदान्मयूरान्प्रगल्भयन्ती कुररद्विरेफान् । 10
शरत्समभ्येति विकास्य पद्मानुन्मीलयन्ती कुमुदोत्पलानि ॥
सा भाति पुष्पाणि निवेशयन्ती बन्धुकवाणासनकुञ्जमेषु ।
शोफालिकाससपलाशकाशभाण्डीरसौगन्धिकमालतीषु ॥
सख्खञ्जरीटा सपयःप्रसादा सा कस्य नो मानसमाच्छन्ति ।
कादम्बकारण्डवचक्रवाकससारसक्रौञ्चकुलानुयाता ॥ 15
उपानयन्ती कलहंसयूथमगस्त्यहृष्ट्या पुनती पयांसि ।
मुक्तासु शुञ्चं दधती च गर्भं शरद्विचित्रैश्चरितैश्चकास्ति ॥
क्षितिं खनन्तो वृषभाः खुराग्रै रोधो विषाणैर्द्विरदा रदन्तः ।
शृङ्गं त्यजन्तो रुवश्च जीर्णं कुर्वन्ति लोकानवलोकनोत्कान् ॥
अत्रावदातशुति चन्द्रिकाम्बु नीलावभासं च नभः समन्तात् । 20
सुरेभवीथी दिवसावतारो जीर्णाभ्रखण्डानि च पाण्डुराणि ॥
महानवम्यां निखिलाञ्जपूजा नीराजना वाजिभटद्विपानाम् ।
दीपालिकायां विविधा विलासा यात्रोन्मुखैरत्र नृपैर्विधेयाः ॥
व्योग्नि तारतरतारकोत्करः स्यन्दनप्रचरणक्षमा मही ।
भासकरः शरदि दीप्रदीधितिर्बुद्ध्यते ष सह माधवः सुरैः ॥ 25
केदार एव कलमाः परिणामनम्राः
प्राचीनमामलकर्मर्घति पाकनीलम् ।

१ V B प्रोन्मादयन्ती. V C प्रोन्मोदयन्ती. २ V B & V C विशेषयन्ती. ३ V सुरे-
भवीथी दिवि सावतारा. ४ V B & V C जीर्णज्जखण्डानि.

- एर्वारुकं स्फुटननिर्गतगर्भगन्ध-
मम्लीभवन्ति च जरश्रपुसीफलानि ॥
- गेहाजिरेषु नवशालिकणावपात-
गन्धानुभावसु भगेषु कृषीवलानाम् ।
- आनन्दयन्ति मुसलोल्लसनावधूत-
- पाणिस्वलद्वलयपद्धतयो वधूद्यः ॥
- तीक्ष्णं रविस्तपति नीच इवाचिराद्यः
शृङ्गं रुहस्त्यजति मित्रमिवाकृतज्ञः ।
- तोयं प्रसीदति मुनेरिव धर्मचिन्ता॑
कामी दरिद्र इव शोषमुपैति पङ्कम् ॥
- नथो वहन्ति कुटिलऋमयुक्तशुक्ति-
रेखाङ्कबालपुलिनोदरसुसकूर्माः ।
- अस्यां तरङ्गितनुतोयपलायमान-
मीनानुसारिबकदत्तैकरालफालाः ॥
- अपङ्गिलतटावटः शफरफाण्टफालोज्ज्वलः
पतत्कुररकातरभ्रमद्भ्रमीनार्भकः ।
- लुठत्कमठसैकतश्चलबकोटवाचादितः
सरित्सलिलसंचयः शरदि मेदुरः सीदति ॥”
- शरत् ॥
- 20 “द्वित्रिमुच्चुकुन्दकलिक्खिचतुरमुकुलः क्रमेण लवलीषु ।
पञ्चषफलिनीकुसुमो जयति हिमर्त्तुर्नवावतरः ॥
- पुन्नागरोधप्रसवावतंसा वामभ्रुवः कञ्चुककुञ्चिताङ्ग्यः ।
- वक्रोल्लसत्कुडुमसिकथंकाङ्काः सुगन्धतैलाः कबरीवहन्ति ॥
- यथा यथा पुष्यति शीतकालस्तुषारचूर्णोत्करकीर्णवातः ।
- तथा तथा यौवनशालिनीनां कबोषणतामन्त्र कुचा लभन्ते ॥
- वराहवर्घाणि नवौदनानि दधीनि सन्नद्वशाराणि घात्र ।
- सुकोमलाः सर्षपकन्दलीश्च भुत्तवा जनो निन्दति वैद्यविद्याम् ॥

१ V चित्त. २ V मेघः. ३ V दन्त. ४ V सिकथकाद्याः. ५ B वर्षा. A वप्राणि.

६ V ऋसानि.

अत्रोपचारः सलिलैः कवोष्णैर्यत्किञ्चिदत्र स्वदतेऽन्नपानम् ।
सुदुर्भगामत्र निपीड्य शेते स्वस्त्यस्तु नित्यं तुहिनर्त्तवेऽस्मै ॥
विमुक्तवर्हा विमदा मयूराः प्रखण्डगोधूमयवा च सीमा ।
व्याघ्रीप्रसूतिः सलिलं सबाष्पं हेमन्तलिङ्गानि जयन्त्यमूनि ॥

सशमीधान्यपाकानि क्षेत्राण्यत्र जयन्ति च । ५

त्रिशङ्कुतिलका रात्र्यः पच्यन्ते लवणानि च ॥

उद्यानानां मूकपूंस्कोकिलत्वं भृङ्गस्त्रीणां मौनसुद्रा मुखेषु ।
मन्दोद्योगा पत्रिणां व्योमयात्रा हेमन्ते स्यात्सर्पदर्पक्षयश्च ॥
कर्कन्धूनां नागरङ्गीफलानां पाकोद्रेकः खाण्डवोप्याविरस्ति ।
कृष्णेक्षुणां पुण्ड्रकाणां च गर्भे माधुर्यस्त्रीर्जयते चाप्यपूर्वा ॥ १०
येषां मध्येमन्दिरं तल्पसम्पत् पाश्वे दाराः स्फारतारुण्यताराः ।
लीलावहिर्निहृतोदामधूमस्ते हेमन्तं ग्रीष्मशेषं विदन्ति ॥”

इति हेमन्तः । हेमन्तधर्मः(र्मा) शिद्विरः ।

विशेषस्तु—“रात्रिर्विचित्रसुरतोचितयामदैर्या

चण्डो मरुद्रुहति कुङ्कुमपङ्गसाध्यः । १५

तल्पस्थितिर्दिग्गुणतूलपटा किमन्य-
दर्घन्ति चात्र विततागुरुधूपधूमाः ॥

आश्लेषिणः पृथुरतक्षुमपीतशीत-
मायामिर्णां घनमुदो रजनीं युवानः ।

जर्वोमुहुर्वलनबन्धनसंधिलोल- २०

पादान्तसंबलिततूलपटाः स्वपन्ति ॥

पानेऽभसोः सुरसनीरसयोर्न भाति
स्पर्शक्रियासु तुहिनानलयोर्न चात्र ।

नो दुर्भगासुभगयोः परिरम्भणे च
नो सेवने च शशिभास्करयोर्विशेषः ॥ २५

१ V हरन्ति च. २ B शाह. ३ V दीर्घा.

पुष्पक्रिया मरुषके जलकेलिनिन्दा
कुन्दान्यशोषकुसुमेषु धुरि स्थितानि ।
सौभाग्यमेणतिलकाङ्गजतेऽर्कविम्बं
काले तुषारिणि दहन्ति च चन्दनानि ॥

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सिद्धार्थयष्टिषु यथोत्तरहीयमान-
सन्तानभिन्नघनसूचिपरम्परासु ।
द्वित्रावशोषकुसुमासु जनिक्रमेण
पाकक्रमः कपिशिमानसुपादधाति ॥

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उदीच्यचण्डानिलताङ्गितासु
सुलीनमीनासु जलस्य भूले ।
नालावशोषाङ्गलताखिदार्नीं
विलासवापीषु न याति दृष्टिः ॥
माद्यन्मतङ्गः पृष्ठतैकतोषी
पुष्पद्वाराहो धृतिमल्लायः ।
दरिद्रनिन्द्यः संधनैकवन्द्यः
स एष कालः शिशिरः करालः ॥

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अभिनववधूरोषखादुः करीषतनूनपा-
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः ।
गलितविभवस्याङ्गेवाद्य द्वुतिर्मसृणा रवे-
र्विरहिवनितावक्रौपम्यं विभर्ति निशाकरः ॥
स्त्रियः प्रकृतिपित्तलाः कथितकुङ्कुमालेपनै-
र्नितम्यफलकस्तनस्थलभुजोरमूलादिभिः ।
इहाभिनवयौवनाः सकलरात्रिसंश्लेषितै-
र्हरन्ति शिशिरज्वरारतिमतीव पृथ्वीमपि ॥”

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शिशिरः ॥

“चैत्रे मदर्द्धिः शुकसारिकाणां
हारीतदात्यूहमधुव्रतानाम् ।

पुंस्कोकिलानां सहकारबन्धुः
मदस्य कालः पुनरेष एव ॥
मनोऽधिकं चात्र विलासलास्ये
प्रेष्णासु दोलासु च सुन्दरीणाम् ।
गीते च गौरीचरितावतंसे
पूजाप्रपञ्चे च मनोभवस्य ॥

पुंस्कोकिलः कृजति पञ्चमेन
बलाद्विलासा युवतौ स्फुरन्ति ।
स्मरो वसन्तेऽत्र नवैः प्रसूनैः
खचापयष्टेर्घटनां करोति ॥
पिनद्वमाहारजनांशुकानां
सीमन्तसिन्दूरजुषां वसन्ते ।
स्मरीकृते प्रेयसि भक्तिभाजां
विशेषवेषः स्वदते वधूनाम् ॥

अयं प्रसूनोद्गुरकर्णिकारः
पुष्पप्रपञ्चार्चितकाश्वनारः ।
विजृम्भणाकोविद्कोविदारः
कालो विकाशोद्यतसिन्दुवारः ॥
रोहीतकाम्रातककिङ्गिराता
मधूकमोचाः सह माधवीभिः ।
जयन्ति शोभाञ्जनकश्च शाखी
सकेसरैः पुष्पभरैर्वसन्ते ॥

यो माधवीमुकुलदृष्टिषु वेणिबन्धो
यः कोकिलाकलरूपे कथने च लाभः ।
पूजाविधिर्दमनकेन च यः स्मरस्य
तस्मिन्मधुः स भगवान्नुरुद्धनानाम् ॥

नालिङ्गितः कुरबकस्तिलको न हष्टो
नो ताडितश्च चरणैः सुदृशामशोकः ।
सित्को न वक्रमधुना बकुलश्च चैत्रे
चित्रं तथापि भवति प्रसवावकीर्णः ॥

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चैत्रे चित्रौ रक्तनीलावशोकौ
खर्णाशोकस्तन्त्रीयश्च पीतः ।
जैत्रं तत्रं तत्प्रसूनान्तरेभ्यः
चेतोयोनेः भूर्भुवःस्वत्येऽपि ॥
गूवाकानां नालिकेरद्वमाणां
हिन्तालानां पाटलीकिंशुकानाम् ।
खर्जूराणां ताडताडीतरूणां
पुष्पापीडन्यासहेतुर्वैसन्तः ॥

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वसन्तः ॥

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विकाशकारी नवमल्लिकानां
दलच्छरीषप्रसवाभिरामः ।
पुष्पप्रदः काञ्चनकेतकीनां
ग्रीष्मोऽयसुल्लासितधातकीकः ॥
खर्जूरजम्बूपनसाम्रमोच-
प्रियालपूर्णीफलनालिकेरैः ।

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द्वन्द्वानि खेदालसताँमु(म)पास्य
रतानुसन्धानमिहाद्रियन्ते ॥
स्रोतांस्यनम्भांसि सकूपकानि
प्रपाः कठोरेऽहनि पानथपूर्णाः ।
शुचौ संमध्यर्थि(र्धि)तसकुपाने
प्रगे च सायं च वहन्ति मार्गाः ॥
यत्कायमानेषु दिनार्दनिद्रा
यत्स्लानकेलिर्दिवसावसाने ।

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१ V दुमाणां, २ V मालिकानां, ३ V ०मपास्य, ४ V समन्वयर्थितसकुपाने० ५

यद्रात्रिशेषे सुरतावतारः
स मुष्ठियोगो घनघममाथी ॥
या चन्द्रिका चन्दनपङ्कहृद्या
या जालमार्गानिलवीचिमाला ।
या तालवृत्तनैरुद्बिन्दुवृष्टि-
र्जलाञ्जलिं सा शुचये ददाति ॥
र्कपूरचूर्णं सहकारभङ्ग-
स्ताम्बूलमार्द्रकमुकोपहृप्तम् ।
हाराश्च तारास्तनुवस्त्रमेत-
न्महारहस्यं शिशिरक्रियायाः ॥ १०
मुक्तालताश्चन्दनपङ्कदिग्धा
मृणालहारानुसृता जलाद्राः ।
स्त्रजश्च मौलौ स्मि(सि)तचम्पकानां
ग्रीष्मेऽपि सोऽयं शिशिरावतारः ॥”

अत्र हि—“पच्यन्त इव भूतानि ताप्यन्त इव पांसवः । १५
कथ्यन्त इव तोयानि धमायन्त इव चाद्रयः ॥

ऐणाः स्थलीषु मृगतृष्णिकया हियन्ते
स्रोतस्तनुत्वजनिता जलवेणिबन्धाः ।
ताम्यत्तिमीनि च सरांसि जलस्य शोषा-
दुँखारघटघटिकावलयाश्च कूपाः ॥ २०

करभाः शरभाः सरासभा
मदमायान्ति भजन्ति विक्रियाम् ।
करबीरकरीरपुष्पिणीः
स्थलभूमीरधिरुद्धा चासते ॥
सहकाररसार्चिता रसाला
जलभक्तं फलपानकानि मन्थाः । २५

मृगलावरसाः शुतं च दुर्गं
 स्मरसञ्जीवनमौषधं निदाघे ।
 जडचन्द्रनचारवस्तरुण्यः
 5 सजलाद्राः सहतारहारमालाः ।
 कदलीदलतल्पकल्पनस्थाः
 स्मरमाहूय निवेशायन्ति पाश्वे ॥
 ग्रीष्मे चीरीनादवन्तो वनान्ताः
 पङ्काभ्यक्ताः सैरिभाः सेभकोलाः ।
 लोलजिह्वाः सर्पसारङ्गवर्गा
 10 मूलस्वस्तैः पत्रिणश्चांसदेशैः ॥
 हृम्ये रम्यं चन्द्रिकाधौतपृष्ठं
 कान्तोच्छिष्टा वारुणी वारिमिश्रा ।
 मालाः कण्ठे पाटलामल्लिकानां
 सद्यो ग्रीष्मं हन्त हेमन्तयन्ति ॥
 15 ग्रीष्मः ॥

चतुरवस्थश्च ऋतुरूपनिबन्धनीयः । तथा—सन्धिः, शैशवं, प्रौ-
 दिः, अनुवृत्तिश्च । ऋतुद्वयमध्यं सन्धिः । शिशिरवसन्तसन्धिर्यथा—
 “च्युतसुमनसः कुन्दाः पुष्पोद्भेष्वलसा द्रुमा
 20 मनसि च गिरं गृह्णन्तीमे गिरंनित न कोकिलाः ।
 अथ च सवितुः शीतोद्धासं लुननित मरीचयो
 न च जरठतामालम्बन्ते क्लमोदयदायिनीम् ॥”

वसन्तशैशवम्—

“गर्भग्रन्थिषु वीरुधां सुमनसो मध्येऽङ्गुरं पल्लवा
 वाञ्छामात्रपरिग्रहः पिकवधूकण्ठोदरे पश्चमः ।
 25 किं च त्रीणि जगन्ति जिष्णु दिवसैर्द्वित्रैर्मनोजन्मनो
 देवस्यापि चिरोजिज्ञतं यदि भवेदभ्यासवद्यं धनुः ॥”

१ V सर्वसारङ्गः, २ V किरन्ति.

वसन्तपौढिः—

“साम्यं सम्प्रति सेवते विचकिलं षाण्मासिकैर्मौत्तिकैः
कान्ति कर्षति काश्चनारकुसुमं माज्जिष्ठधौतात्पटात् ।
हृणीनां कुरुते मधूकमुकुलं लावण्यलुप्ताकतां
लाटीनाभिनिभं चकास्ति च पतद्वन्ताग्रतः केसरम् ॥”

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अतिक्रान्तर्तुलिङ्गं यत्कुसुमाद्यनुवर्त्तते ।
लिङ्गानुवृत्तिं तामाहुः सा ज्ञेया काव्यलोकतः ॥

वर्षासु ग्रीष्मलिङ्गाब्जविकासानुवृत्तिः ।

यथा—“खं वस्ते कलविङ्गकण्ठमलिनं कादम्बिनीकम्बलं

चर्चा पारयतीव दर्दुरकुलं कोलाहलैरुन्मदम् ।

गन्धं मुञ्चति सित्तलाजसदृशं वर्षेण दग्धा स्थली

दुर्लक्ष्योऽपि विभाव्यते कमलिनीहासेन भासां पतिः ॥”

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एवमन्येऽपि ।

किञ्च—ग्रैष्मिकसमयविकासी कथितो धूलीकदम्ब इति लोके ।

जलधरसमयप्राप्तौ स एव धाराकदम्बः स्यात् ॥

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यथा— “धूलीकदम्बपरिधूसररदिष्ट्युखस्य

रक्तच्छटासुरशरासनमण्डनस्य ।

दीपायुधाशनिमुचो ननु नीलकण्ठ

नोत्कण्ठसे समरवारिधरागमस्य ॥”

जलसमयजायमानां जातिं यां कार्दमीति निगदन्ति ।

सा शरदि महोत्सविनी गन्धान्वितष्टपदा भवति ॥

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यथा—“स्थूलावद्यायविन्दुशु(द्वु)तिदलितबृहत्कोरकग्रन्थिभाजो

जात्या जालं लतानां जरठपरिमलम्बावितानां जजृम्भे ।

नानाहंसोपधानं सपदि जलनिधेश्चोत्ससर्पापरस्य

ज्योत्स्नाशुङ्कोपधानं शयनमिव शशी नागभोगाङ्गमम्भः ॥”

स्तोकानुवृत्तिं केतक्या अपि केचिदिच्छन्ति ।

१ V कर्दमेन जनयन्ति. २ CB ०मुक्तोपधानं.

यथा— “असूच्यत शरत्कालः केतकीधूलिधूसरैः ।
पद्माताम्रैनवायातश्चरणैरिव वासरैः ॥”

शरद्वानामनुवृत्तिरत्र
बाणासनानां सकुरुण्टकानाम् ।
हेमन्तवक्रे यदि दृश्यतेऽपि
न दृश्यते बन्धविधिः कवीनाम् ॥

5 हेमन्तशिशिरयोरैक्ये सर्वलिङ्गानुवृत्तिरेव । उत्कञ्च—“द्वादश-
मासः संवत्सरः, पञ्चतांशिशिरयोः समासेन” [इति] ।

मरुषकदमनकपुन्नागपुष्पलिङ्गानुवृत्तिभिः सुरभिः ।

10 रचनीयश्चित्रश्रीः किञ्चित्कुन्दानुवृत्त्या च ॥

यथा—“गेहे वाहीकयूनां वहति दमनको मञ्जरीकर्णपूरा-
नुन्मादः पामरीणां मरुति मरुषकामोदिनि व्यक्तिमेति ।
सद्योभङ्गानुसारसुतसुरभिसिराशीकरः साहकारः
सर्पन्नम्भःशारावे रचयति च रसो रेचकीचन्द्रकाणि ॥”

15 यथा वा—“कुन्दे मन्दस्तमाले मुकुलिनि विकलः कातरः किञ्चिराते
रक्ताशोके सशोकश्चिरमतिविकचे चम्पके कुञ्चिताक्षः ।
पान्थः खेदालसोऽपि श्रवणकदुरटचक्रमभ्येति धुन्वन्
सोत्कण्ठः षट्पदानां नवमधुपटलीलम्पटं कर्पटेन ॥”

यथा वा—“धुनानः कावेरीपरिसरसुवश्चन्दनतरुन्
20 मरुन्मन्दः कुन्दप्रकरमकरन्दानवकिरन् ।

प्रियक्रीडाकर्षच्युतकुसुममामूलसरलं
ललाटे लाटीनां लुठितमलकं ताण्डवयति ॥”

एवमन्याऽप्यनुवृत्तिः ।

विचकिलकेसरपाटलिचम्पकपुष्पानुवृत्तयो ग्रीष्मे ।

25 तत्र च तुहिनर्तुभवं मरुषकमपि केचिदिच्छन्ति ॥

¹ V adds this before गेहे. ² V चक. ³ V adds this here.

यथा—“कर्णे स्मेरं शिरीषं शिरसि विचकिलस्वग्लताः पाटलिन्यः
कण्ठे मार्णीलहारो बलयितमसिताम्भोजनालं कलाच्योः ।
सामोदं चन्दनाम्भः स्तनभुवि नयने भूलानमाञ्जिष्ठपृष्ठे
गाढ्रं लोलज्जलार्द्रं जयति मृगदशां ग्रैष्मिको वेष एषः ॥”

यथा च—“अभिनवकुशासूचिस्पर्द्धि कर्णे शिरीषं
मरुबकपरिवारं पाटलादाम कण्ठे ।
स तु सरसजलाद्र्वोन्मीलितः सुन्दरीणं
दिनपरिणतिजन्मा कोऽपि वेषश्चकास्ति ॥”

एवमुदाहरणान्तराणि ।

ऋतुभववृत्त्यनुवृत्ती दिङ्मात्रेणात्र सूक्षिते सन्तः ।
शेषं स्वधिया पश्यत नामग्राहं कियद्ग्रूमः ॥
देशेषु पदार्थानां व्यत्यासे दृश्यते स्वरूपस्य ।
तन्न तथा बधीयात्कविबद्धमिह प्रमाणं नः ॥
शौभान्धोगन्धरसैः फलार्चनाभ्यां च पुष्पमुपयोगि ।
षोढा दर्शितमेतत्स्यात्सप्तमनुपयोगि [तर्थाँ] ॥

10

15

यथा— यत्प्राचि मासे कुसुमं निबद्धं
तदुत्तरे बालफलं विधेयम् ।
तदग्निमे प्रौढिधरं च कार्यं
तदग्निमे पाकपरिष्कृतं च ॥
द्वुमोद्भवानां विधिरेष दृष्टो
वल्लीफलानां न महाननेहा ।
तेषां द्विमासावधिरेव कार्यः
पुष्पे फले पाकविधौ च कालः ॥

20

अन्तव्याजं बहिव्याजं बाह्यान्तव्याजमेव च ।
सर्वव्याजं बहुव्याजं निव्याजं च तथा फलम् ॥

25

१ BC लान० २ AC चि. ३ V B & V C शोभास्मृग् V A शोभाश० ४ V तत्सप्त-
ममनुपयोगि तथा.

लकुचायन्तव्याजं तथा वहिव्याजमत्र मोचादि ।
 आग्रादुभयव्याजं सर्वव्याजं च ककुभादि ॥

पनसादि बहुव्याजं नीलकपित्थादि भवति निव्याजम् ।
 सकलफलानां षोढा ज्ञातव्यः कविभिरिति भेदः ॥

५ एकद्वित्यादि भेदेन सामस्तेनाथवा ऋतुन् ।
 प्रबन्धेषु निबन्धीयात्क्रमेण व्युत्क्रमेण वा ॥

न च व्युत्क्रमदोषोऽस्ति कवेरर्थपथस्पृशः ।
 तथा कथा कापि भवेद् व्युत्क्रमो भूषणं यथा ॥

अनुसन्धानशून्यस्य भूषणं दृषणायते ।
 १० सावधानस्य च कवेर्दृषणं भूषणायते ॥

इति कालविभागस्य दर्शिता वृत्तिरीदृशी ।
 कवेरिह महान्मोह इह सिद्धो महाकविः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमोऽधिकरणे
 कालविभागो नाम अष्टादशोऽध्यायः ॥



EXPLANATORY NOTES.

**Notes enclosed within square brackets [] belong
to previous Editions.**

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* [1. 1. अथातः काव्यं मीमांसिष्यामहे. Hemacandra has named his work on Nyāya as प्रमाणमीमांसा. The first sūtra of his work is “अथ प्रमाणमीमांसा”. For the propriety of the words अथ and मीमांसा cf. Hemacandra's vṛtti on the same.

“अथेत्यसाधिकारार्थत्वाच्छब्देणाधिक्रियमाणस्य प्रस्तृयमानस्य प्रमाणस्याभिधानात्सकलशास्त्रातपर्यव्याख्यानेन प्रेशावन्तो बोधिताः प्रवर्तिताश्च भवन्ति । आनन्तर्यार्थो वाऽथशब्दः । शब्दकाव्यच्छन्दोनुशासनेभ्योऽनन्तरं प्रमाणं मीमांसत् इत्यर्थः । अनेन शब्दानुशासनादिभिरस्यैककर्तृकल्पमाह । अधिकारार्थस्य चायशब्दस्यार्थीयमानकुमुमदागजलकुम्भादेवशनसिव श्रवणं मङ्गलायपि कल्पत इति । मङ्गले च सति परिपन्थिविवृतिविधातादक्षेपेण शास्त्रसिद्धिरायुष्मच्छ्रूतृकता च भवति । परगेष्ठिनमस्कारादिकं तु मङ्गलं कृतमपि न निर्वेशितं लाघवार्थिना शास्त्रकारेण्टि ।

प्रकर्षेण संशयादिव्यवच्छेदेन मीयते परिच्छिद्यते वस्तुतत्वं येन तत्प्रमाणम् । प्रमाणां साधकतमम् । तस्य मीमांसोद्दशादिहृषेण पर्यालोचनम् । त्रयी हि शास्त्रस्य प्रवृत्तिरूद्धेशो लक्षणं परीक्षा च । तत्र नामधेयमात्रकीर्तनमुद्देशः यथेदमेव सूत्रम् । उद्दिष्टसासाधारणधर्मवचनं लक्षणम् । तद्वेद्या सामान्यलक्षणं विशेषलक्षणं च । सामान्यलक्षणमनन्तरमेव सूत्रम् । विशेषलक्षणं विशदः प्रत्यक्षमिति । विभागस्तु विशेषलक्षणस्यैवाज्ञमिति न पृथगुच्यते । लक्षितस्येदमित्यं भवति नेत्रमिति न्यायतः परीक्षणं परीक्षा यथा तृतीयसूत्रम् । पूजितविचारवचनश्च मीमांसाशब्दस्तेन न प्रमाणमात्रस्यैव विचारोऽवाधिकृतः । किन्तु तदेकदेशभूतानां दुर्निराकरणद्वारेण परिशोधितमार्गाणां नयानामपि । “प्रमाणनयरधिगमः” इति हि वाचकमुख्यः । सकलुष्यार्थेषु मूर्धाभिषिक्तस्य सोपायस्य सप्रतिपक्षस्य मोक्षस्य च । एवं हि पूजितो विचारो भवति । प्रमाणमात्रविचारस्तु प्रतिपक्षनिराकरणपर्यवसायी वाक्लहमात्रं स्यात् । तद्विवक्षायां तु अथ प्रमाणपरीक्षेयेव किमेत । तत् स्थितमेतत् प्रमाणनयपरिशोधितप्रमेयमार्गं सोपायं सप्रतिपक्षमोक्षं विवक्षितुं मीमांसाग्रहणमकार्याचार्येणेति ॥ १ ॥” For अथातः cf. also “अथातो ब्रह्मजिज्ञासा” ब्र. सू. 1-1-1 and the Bhāṣya.]

1. 1. अथातः । Generally original writers in the sūtra style begin their treatises with the words either अथातः or अथ. Āpastamba, Kaṇāda, Jaimini and Bādarāyaṇa in their respective sūtra works use the words अथातः in the beginning, while Patañjali begins with अथ in his works on Yoga and Grammar. Eminent Bhāṣyakāras such as S'abarasyāmin, S'aṅkarācārya and Patañjali interpret the word अथ generally in two senses, i. e. आनन्तर्य and अधिकार. आनन्तर्य is meant when अथ is followed by the word अतः and in all other cases अधिकार. Others believe that the words अथातः joined together in the beginning of a work, mean nothing but आनन्तर्य. This view, held

by Bhavadāsa and other Vṛttikāras on Jaimini earlier than S'abara (cir. 500 A. D.), has been cited and refuted in the S'lokavārttika by Kumārila (see Kārikās 1. 33, 34, 63).

Prabhākarabhaṭṭa also, while commenting on S'abaravāmin introduces this view of Bhavadāsa and refutes it in his work entitled the Bṛhatī, saying: 'लोके' इत्यादिभाष्यस्याथातः शब्दस्यालौकिकार्थशङ्कानिवृत्तिः प्रयोजनम् । (1. 1. 1.)

Some Vṛttikāras, such as Rudradatta and others while commenting on the first sūtra अथातो दर्शपूर्णमासौ व्याख्यास्यामः of the Āpastambaśrauta, take the two words अथातः to mean only आनन्तर्य following Bhavadāsa. S'abaravāmin, however, refutes this view of Bhavadāsa with care and establishes the meanings of आनन्तर्य for अथ and हेतुभाव for the word अतः in the sūtra अथातो धर्मजिज्ञासा of Jaimini. Other commentators such as Dhūrtavāmin, S'aṅkaramiśra and others, in their works on Āpastamba and Kāṇāda, take the word अथ to indicate 'Maṅgala'. But S'aṅkarācārya in his Bhāṣya on Bādarāyaṇa sūtra disapproves of this and takes अथ to mean only आनन्तर्य, saying: अर्थान्तरप्रयुक्त एव शब्दशब्दः श्रुत्या मङ्गलप्रयोजनो भवति । For other meanings of the word अथ reference may be made to the verses:—

मङ्गलानन्तरारम्भप्रश्नकात्स्वेष्टधो अथ । (Amarakośa 3. 246.)

and ओङ्कारश्चाथशब्दश द्वावेतीं ब्रह्मणः पुरा ।
 कण्ठं भित्वा विनियोतीं तस्मान्माङ्गलिकावृभौ ॥

Rājaśekhara also begins his work with the words अथातः and this shows that he intends to write his Kāvyamīmāṁsā in the sūtra style. Here अथ cannot mean अधिकार because of the finite verb मीमांसिष्यामहे, as also because it is followed by the word अतः. आनन्तर्य alone, therefore, is better fitted here than अधिकार and हेतुभाव for the word अतः । आनन्तर्य obviously connects two events and, therefore, requires a previous event after which the Kāvyamīmāṁsā may be composed by him. What then is that event after which Rājaśekhara composed the Kāvyamīmāṁsā? The previous event or circumstance in this case can only be suggested as the author himself did not mention it. Many circumstances such as शिष्यप्रश्न, देवताराधन, रसायनादिक्रिया, गृहपर्वकम्, etc. are suggested by the commentators of the sūtras of Kāṇāda, Āpastamba and others after which, they thought the work was composed by their respective authors.

It may be suggested here that गुरुपर्वकम् is to be taken as the previous event required by the word अथ, as Rājaśekhara himself enumerates the teachers of the Kāvyamīmāṃsā in the sentence beginning with यथोपदिदेश श्रीकण्ठः, etc. In this case, therefore, the word अथ suggests that Rājaśekhara composed the Kāvyamīmāṃsā after having been taught by his own Guru who was the last in the list of teachers beginning with Śrīkanṭha. This is what is called गुरुपर्वकम्.

A suggestion of this kind is also made by Kumārilabhaṭṭa while explaining the word अथ in the sūtra अथातो धर्मजिज्ञासा of Jaimini, and subsequently, the same is rejected by him on the ground that the knowledge of this गुरुपर्वकम् does not help the reader in any way, and that the list of teachers also cannot be taken as entirely accurate. In this connection Pārthasārathi's commentary on Kumārila is noteworthy :—

“पर्व अवच्छेदः । गुरुपर्वणौ कमः गुरुपर्वकमः । तयथा ‘ब्रह्मा प्रजापतये मीमांसां प्रोवाच । सोऽप्यानन्दाय । सोऽप्यादिल्याय । स च वसिष्ठाय । सोऽपि पराशराय । पराशरः कृष्णद्वपायनाय । सोऽपि जैमिनये । स च स्वोपदेशानन्तरमिमं न्यायं ग्रन्थे निबद्धवान्’ इति । सोऽप्यमेवंविधः संबन्धो निष्फलो निर्देतुकश्च । नद्यस्मिन् संबन्धे किञ्चित्प्रमाणमस्ति’ । इति । (Nyāyarathnākara, p. 8).

It is necessary, therefore, to find out a reasonable circumstance which may have preceded the composition of the Kāvyamīmāṃsā. That circumstance seems to be the composition of other earlier Kāvyas. Here the word अथ seems to indicate that after composing the Kāvyas and Nāṭkas, the author begins composing the Kāvyamīmāṃsā. It is easy now to understand the meaning of the word अतः. This word indicates वृत्तस्य हेतुभाव. Here वृत्त is काव्यनाटककरण. This is the exact event that precedes the composition of the Kāvyamīmāṃsā. To explain the necessities of a poet and the method of composition which are treated of in the Kāvyamīmāṃsā, a writer should first gain experience as a poet and compose several works on different subjects. The words अथ and अतः, therefore, indicate as follows :—

अथ=बालरामायणहरविलासादिदृश्यश्रव्यकाव्यकरणानन्तरम् ।

अतः=काव्यविचारात्मकर्मीमांसाशास्त्रस्य काव्यकरणानन्तरमेव सुकरत्वादेतोः ।

The word अतः can, however, be explained from a different stand-point. This word being derived from a सर्वनाम, is used here to mean the desired object (तुद्धिस्थपरामर्शी). In that case अतः means श्रीकण्ठमारभ्य प्रवृत्तस्य काव्यमीमांसाशास्त्रसोच्छिन्त्वादेतोः । Therefore, the construc-

tion of the further text from यथोपदिदेश to the end of the sentence इथङ्कारं च प्रकीर्णत्वात् (P. 1. 1. 14.) with this प्रतिज्ञावाक्य appears quite logical and coherent.

1. 1. काव्यम् । This word denotes the purpose of this Mīmāṃsā-sāstra. It is necessary that in the beginning of every work or sāstra the result obtained from such work or sāstra should be stated in order that those who read may readily be interested in it. This practice is observed by all Sūtrakāras. Kumārilabhaṭṭa explains this in the following Kārikā :—

सर्वस्यैव हि शास्त्रस्य कर्मणो वाऽपि कथ्यन्वित् । यावत्प्रयोजनं नोक्तं तावत्तत्र केन गृह्णते ॥
(S'lokavārttika I. 12.)

1. I. मीमांसिष्यामहे । This verb also indicates that Rājaśekhara wrote his work in the sūtra style in the same way as other S'rāuta, Grhya and Dharmasūtras were written. Basing on one of the two roots माङ् or मान्, सर् प्रत्यय takes place according to the rule of Pāṇini 3-1-6. and the meaning of the word मीमांसा is to be taken as पूजितविचार. The result obtained from this Mīmāṃsā is काव्यविद्यासिद्धि, just as धर्मज्ञान and ब्रह्मज्ञान are obtained from the पूर्वोत्तरमीमांसा ।

1. 1. श्रीकण्ठः etc. Here Rājaśekhara intends to record the गुरुपरम्परा of this Mīmāṃsā-sāstra in order to impress that he is not the sole originator of this Sāstra, as also to show the reason why he had to compose this work while the Science had already been well-established by his predecessors. S'rīkaṇṭha and Brahman are considered by the author as the originators of this Mīmāṃsā-sāstra in the same way as Pāṇini and Kaṇāda are said to have obtained the knowledge of their sāstras from Mahādeva, or as Dharmamīmāṃsā and Bharata's Nāṭyaśāstra are said to have originated from Brahman.

1. 1. परमेष्ठि. S'rīkaṇṭha delivered lectures on Kāvyamīmāṃsā or criticisms on Kāvyas to his 64 students headed by Brahman and he, the self-born, also taught the same to his disciples who were born from his mind. These disciples are the sages Bhṛgu and others according to the Vāyupurāṇa (Adh. 65.) and the same statement is made by Rājaśekhara following the same Purāṇa on p. 28. 1. 14 of the Kāvyamīmāṃsā.

* [1. 2. चतुःषष्ठ्ये शिष्येभ्यः । Cf. ब्रह्मविष्णुरुदगुहबृहस्पतिभार्गवादिशिष्येषु चतुःषष्ठ्ये विद्विष्टं वचः पारमेश्वरम् । (Kāvyamīmāṃsā p. 29)]

I. 2. चतुर्षश्चेत् । Here the number 64 is exceedingly interesting. The Pāñcālas used the number 64 in their classifications. R̄gveda has been divided into 64 Adhyāyas comprising 8 Aṣṭakas of 8 Adhyāyas each. Vātsyāyana in his Kāmasūtra mentions 64 Upavidyās of his own and 64 Kalās of the Pāñcālas and divides the whole sāstra into 64 Prakaraṇas (V. S. 1. 3. 14-17 and 2. 2. 3-4) Bharata in his Nātyasāstra enumerates 64 Nātyāṅgās and Śāradā-tanaya divides countries in the Bhāratavarṣa into 64 in his Bhāvaprakāśana. It seems to be a remnant of an old custom to divide a subject into eight just as Pāṇini did in his Aṣṭādhyāyi. In giving the number 64 to the disciples of Śrīkaṇṭha, it appears that Rājaśekhara also followed the same tradition. His eight kinds of poets and 32 kinds of Kāvyārtha-haraṇas or plagiarisms (p. 65) also show his leaning towards the same tradition.

I. 3. सारस्वतेयः etc. The story of Sārasvatyeya-Kāvyapuruṣa, as one of the originators of the Kāvyamīmāṁsā, seems to have been borrowed by Rājaśekhara from the Harṣacarita of Bāṇa. Bāṇa, in his auto-biography found a Sārasvatyeya the son of Sarasvatī and Dadhīca Bhārgava, through whom Vatsa, the first male representative of his family, got the knowledge of all sciences and the Vedas.

The origin of this story of Sārasvatyeya is traceable in many Purāṇas. But they differ from one another in many respects. Bāṇa and Rājaśekhara seem to have mainly followed the Vāyupurāṇa for this idea of Sārasvatyeya as the version preserved in this Purāṇa agrees mainly with that given in their works. The special leaning of Rājaśekhara towards the Vāyupurāṇa is also demonstrated by his references to that Purāṇa later on on page 28 I. 12. According to the Vāyupurāṇa Bhṛgu or Kavi, the first son of Brahman, had Cyavana as his son through Paulomī, and this Cyavana also had two sons Dadhīca and Ātmavāna through Sukanyā. Dadhīca married Sarasvatī and got a Sārasvatyeya as his son who was learned in all Sāstras through the blessings of his mother, but was childless. Ātmavāna, the brother of Dadhīca, on the other hand, got the sons Aurva and others and through them the family of Bhṛgu expanded. In this family was born Vatsa the Mūlapuruṣa of the Vātsyāyana Gotra to which Bāṇa also belonged (vide, Vāyu. Adh. 65). Bāṇa followed the same succession list as found in the Vāyupurāṇa in the 1st chap-

ter of the Harṣacarita and adduced some reasons to explain why Sarasvatī had to marry Dadhīca and how Vatsa, Bāṇa's Gotraguru, was connected with Sārasvateya.

The Vāyupurāṇa and the Harṣacarita seem to have offered materials to Rājaśekhara who while describing the story of Kāvyapuruṣa, the son of Sarasvatī, makes him one of the earliest exponents of the Kāvyamīmāṁsā. For a complete description and origin of Sārasvateya a reference may be made to the 3rd chapter of the present work.

1. 3. वृन्दीयसामः—more important gods. The word वृन्दारक means divine beings or Devas and it transforms itself into वृन्दीयस् in comparative (vide Pāṇini 6-4-157).

1. 4. काव्यपुरुषः—Bṛigu and S'ukra are known as Kavi. Sārasvateya the descendant of their family is, therefore, called Kāvyapuruṣa (vide Pāṇini 4. 1. 151).

1. 4. दिव्येन चक्रुपाः—through divine power. This accounts for his knowledge of सर्वसमय and भविष्यदर्थ.

1. 6. काव्यविद्या�—science of poetical composition.

1. 6. अष्टादशाधिकरणीः—the collection of 18 Adhikaraṇas or topics. The word Adhikaraṇa is interpreted in several ways, but the following three may be said to be appropriate for the present application of the word. (1) Each discussion regarding Dharma and Brahma introduced by Jaimini and Bādarāyaṇa in their Mīmāṁsāśāstras, is called an Adhikaraṇa. This technical discussion is defined as:—

विषयो विश्वस्त्रैव पूर्वपक्षस्तथोत्तरः । प्रयोजनं च (संगतिश्वेति) पद्माङ्गं प्राप्तोऽधिकरणं विदुः ॥

According to this definition an Adhikaraṇa must consist of five limbs, namely, विषय etc., which constitute the actual discussion. Though Rājaśekhara is not entirely in accord with this definition in his Adhikaraṇa of Kavirahasya, his discussions have five limbs such as विषय etc., particularly in respect of the nature of poets, origin of poetry, etc. (2) Secondly, the word Adhikarana means the court of justice. Here Rājaśekhara records his own judgment on several topics pertaining to Kavirahasya after stating the different schools of thought started by the Ācāryas, Surānanda, Śyāmadeva and others which he ultimately rejects. The division into Adhikaraṇas found in the Arthaśāstra and the Kāmaśāstra

is also planned according to this method where in the same manner, the respective authors, while discussing the different topics, state the views of earlier authors and ultimately reject them. (3) Thirdly, the word *Adhikarāṇa* is used in a popular sense signifying a full discussion of a particular topic (अधिकियन्ते प्रस्तूयन्ते अर्थाः अस्मिन्निति अधिकरणम्). This explanation, of course, covers the *Adhikarāṇa* division of the *Artha* and *Kāma* śāstras which are divided respectively into 15 and 7 *Adhikarāṇas*, each having several *Adhyāyas*. In the case the word is synonymous with the word अध्याय or अधिकार, and does not include the technical *Adhikarāṇa* of five factors: विषय, संशय etc.

1. 7. स्नातकेभ्यः. *Snātakas* are those who after studying the *Vedas*, take the final bath or स्नान, live the life of a householder and observe some rules for cleanliness as prescribed in the *Dharmaśāstras*. (For the rules of a *Snātaka*, see for instance, Gautama's *Dharmasūtra*, chapter 9). They belong to the order of a householder and not of a *Brahmacārin*. Here Rājaśekhara points to the divine *Snātakas* who after finishing the study of *Kāvyavidyā* take a bath to follow the rules of a *Snātaka*. In this connection it is to be remembered that *Dharmamīmāṁsā* is to be studied after studying the *Vedavidyā* and before one becomes a *Snātaka*. (See Jaimini's *sūtra* अथातो धर्मजिज्ञासा । 1-1-1). In order that greater respect may be shown to his *Mīmāṁsā*, Rājaśekhara mentions that the *Kāvyamīmāṁsa* was taught to *Kāvyavidyā-Snātakas*. The reason for this digression seems to be to indicate that discussion on poetics is appreciated only by those who lead the life of a householder. The words अष्टादशाधिकरणीं and स्नातकेभ्यः show that *Kāvyapuruṣa* taught all the 18 *Adhikarāṇas* to a considerable number of divine *Snātakas*.

* [1. 8. ‘सुवर्णनाभः । This name occurs also in the *Kāmasūtra* ; “सुवर्णनाभः सांप्रयोगिकम् ।” (काम. सू. 1. 1-13).]

1. 8. समाप्तासीत्. Out of those divine *Snātakas* who studied the *Kāvyamīmāṁsā* of 18 sections from *Kāvyapuruṣa*, *Sahasrākṣa* composed a treatise on the *Kavirahasya* only. The root स्त्र preceded by स्त् and आ indicates that the *Snātakas* separately composed different treatises dealing with each section of the *Kāvyamīmāṁsā*; but it is not reasonable to infer from this use of the verb that *Sahasrākṣa* studied the *Kavirahasya*-section only under the guidance of *Kāvyapuruṣa*. This is supported by the passage at the end of this sentence, namely: इति तत्स्ते पृथक् पृथक् स्वशास्त्राणि विरचयाद्ब्रुः । 1. 13.

Subjects dealt with in these 18 sections are more or less well known in the history of poetics. But the authors such as *Sahasrākṣa* and others are entirely new in the field of *Alaṅkāra* literature. Though some early writers on poetics, rhetoric and dramaturgy such as *Sīlāli*, *Kṛśāsva*, *Kāsyapa*, *Vararuci* and *Medhāvin* are known through the writings of *Pāṇini*, *Bhāmaha* and *Dāṇḍin*, none of them, however, is mentioned here as the author of any subject. *Rājaśekhara*, indeed, mentions a few names such as *Bharata*, *Kucamāra*, *Suvarṇanābha* and *Nandikeśvara* who are fairly known, but the names of *Sahasrākṣa* and others mentioned by him are entirely unknown. It is not proper to say that these names are entirely imaginary, but it is very probable that he recorded here a forgotten tradition handed down from a source which remains yet unknown. But then, it has to be explained how *Bhāmaha*, *Dāṇḍin*, *Vāmana*, *Udbhaṭa*, *Ānandavar-dhana* and *Rudraṭa* who were earlier than *Rājaśekhara* and dealt with the same subjects with a special interest, did not care to mention any of the earliest writers on these subjects. In this connection, another point also is worthy of note that *Rājaśekhara* has made a good use of the figure of speech known as *Anuprāsa* in selecting the names of the authors of these chapters, and as such the names may as well represent purely imaginary persons. This is borne out by such combinations as :—कविरहस्यं सहस्राक्षः, औक्तिकमुक्तिगर्भः, निर्णयं सुवर्णनाभः, चित्रं चित्राङ्गदः, श्रेष्ठं शेषः, औपम्यमौपकायनः, etc.

Of course, we find mention in the *Artha* and the *Kāma sāstras* of *Kauṭilya* and *Vātsyāyana*, of similar names of authors such as *Bhāradvāja*, *Bṛhaspati*, *Viśālākṣa*, *Parāśara* and others whose works are either summarised or referred to in them. But we cannot doubt the authenticity of the statements of *Kauṭilya* and *Vātsyāyana* because there are no works on *Artha* and *Kāma* earlier than *Kauṭilya* and *Vātsyāyana* available to-day, as it is in the case of the *Kāvyamīmāṃsā*. On the contrary, the existence of the works of such authors as *Bṛhaspati* and *Viśālākṣa* can be proved from quotations found in later works under their names (*see* Intro. of the *Arthaśāstra*, Trivandrum edi. p. 6.).

I. 8. औक्तिकम्:—‘different methods of expression from the sentences’. They are वाच्य, लक्ष्य, गौण and व्यञ्जय of अर्थ, and वाचक, लक्षक, गौण and व्यञ्जक of the शब्द. It is natural for *Rājaśekhara* to explain

the nature of Dhvani in this chapter of औक्तिक which, as he says, was composed by उक्तिगर्भ; but he does not expressly mention the school of Dhvani as the subject of any one of his Adhikaraṇas, probably because it had recent origin in his time and also because he belonged to the Rasa school of Bharata. He knew, however, the view of Ānandavardhana, the chief exponent of the Dhvani school, as he quoted a verse from his Dhvanyāloka (*See p. 16.* of this work). Vakrokti which is included by Rudraṭa as a Śabdālaṅkāra must have also been treated in this chapter of औक्तिक along with different kinds of उक्तिः as explained by Bhojadeva in his Sarasvatīkaṇṭhābharaṇa. (2. 39).

1. 8. रीतिनिर्णयम् । Discussions regarding the nature of the Ritis are current from the very early stages of the science of poetics as both Bhāmaha and Daṇḍin, the earliest writers on this subject, mention them as already existing since a very long time (*see* Bhāmaha's, K. A. 31-33 and Daṇḍin's K. A. 1-40). Vāmana, the author of the Kāvyālaṅkārasūtra, improved upon them and stated that Rīti alone is the soul of the Kāvya. (रीतिरात्मा काव्यस्य । 1. 2. 6.).

1. 9. प्रचेतायनः । The earliest authors on poetics accept अनुप्रास as one of the Alāṅkāras or figure of speech. Bhāmaha treats this at the very outset while dealing with Alāṅkāras and divides it into two kinds as Grānya and Lāṭiya. Daṇḍin characterizes Anuprāsa as an inferior method of writing which he attributes to the writers in the Gauda country (*see* K. A. I. 44-60). But the followers of Bhāmaha have been able to discover several varieties of it in their works. The original writer on अनुप्रास, as Rājaśekhara mentions, is प्रचेतायन, very probably a member in the family of Pracetasa, one of the ten Prajāpatis. But the word प्रचेतायन does not seem to be grammatically correct according to the rules of Pāṇini. Vālmiki, the author of the Rāmāyaṇa, also is a Pracetasa. Rājaśekhara perhaps means that Vālmiki was the original writer on Anuprāsa as we frequently come across examples of this figure of speech in his Rāmāyaṇa. It is curious, however, that Pracetasa does not find any place among the gotras and pravaras of the Brāhmaṇins.

1. 9. यमकानि । The name of the original inventor of यमक is omitted in all MSS. of the Kāvyamīmāṃsā. Cītrāṅgada cannot be taken as the teacher of both the Yamaka and Citra. Firstly because, the name is not in keeping with the Anuprāsa which

is strictly observed here in mentioning the subject and the author. Under this Anuprāsa principle, Citrāṅgada can be the originator of the Citra alone. Secondly because, Rājaśekhara subsequently states that 18 chapters were separately composed by eighteen authors: इति तत्से पृथक्पृथक् स्वशास्त्राणि विरचयात्कुः । (p. 1.1.13.)

Some scholars, however, suggest here a reading different from the present one as आनुप्रासिकं प्रचेताः । यमो यमकानि । But this reading is not warranted by the MS material available at present. The form प्रचेतायन also does not seem to be grammatically correct as the grammatical form in this case ought to be प्राचेतायन or प्रचेतायनिः. Yamakas are very freely used in the Sanskrit literature even from the time of the Rāmāyaṇa and the Mahābhārata. Kālidāsa also in the 9th sarga of the Raghuvamśa uses Yamaka frequently but with care so as not to give rise to a feeling of disgust in the mind of his readers. It is one of the four Alāṅkāras mentioned with several varieties by Bharata, the earliest writer on the science of poetics (see N. S. ed. 16th Chapter). Amongst later writers, Bhāmaha was not satisfied with the classification of Bharata, and he acknowledged only five varieties instead. Though Daṇḍin has no special fondness for Yamakas in the Kāvya, he, nevertheless, deals with the subject with its various sub-divisions in a separate chapter (see K. A. 1. 61). It is, therefore, clear that Yamakas had quite an early origin. Yama, who is considered to be the original teacher of the Yamaka in the emended reading given above is quite in keeping with the scheme of Anuprāsa followed by Rājaśekhara in mentioning the subjects and their teachers.

1. 9. चित्रं चित्राङ्कदः । Later writers on literary criticism use the word चित्र to mean an inferior kind of poetry possessing Guṇa and Alāṅkāra only, without any vestige of Dhvani. (see Dhvanyāloka 3. 42 and Kāvyaprakāśa. 1. 5.). Rājaśekhara, here does not refer to the चित्रकल्य but to चित्र which is recognized as one of the S'abdālāṅkāras by the early writers on Alāṅkāra. Here by the word चित्र, is meant such peculiar combination of words in poetry as to make up Bandhas such as चक्र, खड्ड, सुरज, etc. and other arrangements of words such as मात्राच्युतक, प्रहेलिका etc. Rudraṭa is the first writer to include this kind of combination of words in his list of S'abdālāṅkāras (2-18.) with the name चित्र, and to deal with its various forms in the 5th chapter of

his Kāvyālaṅkāra although Bhāmaha and Daṇḍin mention this kind only as another variety of Yamaka. It is curious that the subjects of several Adhikaraṇas in the Kāvyamīmāṁsa, should be so arranged by Rājaśekhara as to appear as an imitation of the system adopted by Rudraṭa. Rudraṭa gives in his Kāvyālaṅkāra the list of the Śabdālaṅkāras in the following verse:—

वक्त्रोक्तिरनुप्रासो यमकं श्लेषस्थाऽपरं चिन्म् ।
शब्दस्यालंकाराः श्लेषोऽर्थस्यापि रोडन्योऽस्तु ॥ (2. 13).

and treats of these Alāṅkāras in chapters 2-5 following the same order. In the first and second chapters, Rudraṭa deals with Kavirahasya and Rītinirṇaya. Now, it will be evident that the order of subjects adopted by Rājaśekhara in the first 7 Adhikaraṇas is substantially the same as found in the work of Rudraṭa. That Rājaśekhara also followed Rudraṭa in many important points will be shown in sequel.

I. 9. शब्दश्लेषम् । Following Rudraṭa's classification here शब्दश्लेष is included among the शब्दालंकारस and अर्थश्लेष among the अर्थालंकारस. Earlier writers such as Bhāmaha, Udbhaṭa and Vāmana make no such distinction between these two varieties of the S'leṣa but include them both amongst the अर्थालंकारस. Rudraṭa for the first time treats of these two separately in two different chapters. Regarding the attribution of the original authorship of the S'leṣa to S'eṣa no authority exists, and the word S'eṣa is probably used since it is in accordance with the author's scheme of Anuprāsa already referred to.

II. 9-10. वास्तव, औपम्य, अतिशय and अर्थश्लेष । Here Rājaśekhara begins his list of Arthālaṅkāras. This classification of the Arthālaṅkāras into the groups Vāstava etc. is found only in the Kāvyālaṅkāra of Rudraṭa; but the early writers on Alāṅkāra preceding Rudraṭa do not seem to be aware of this system of grouping. Rudraṭa classifies them in the following verse:—

अर्थस्यालंकारा वास्तवमौपम्यमतिशयः श्लेषः ।
एषमेव विशेषाः अन्ये तु भवन्ति निःशेषाः ॥ (K. A. 7. 9).

and deals with them in four chapters 7-10. Under the heads वास्तव, etc. Rudraṭa includes respectively 23, 21, 12 and 10 figures of speech as based upon the four definite principles, वास्तव, etc. This shows that Rājaśekhara generally followed Rudraṭa in his

classification of subjects. But the attribution of these four groups of Alāṅkāras to four authors उलस्त्य, औपकायन, पराशर and उत्थय must be an original contribution of Rājaśekhara. It is also possible that Rājaśekhara and Rudraṭa followed a common source for their materials which unfortunately does not exist now. In any case it can safely be asserted that Rājaśekhara in the first 11 sections of the Kāvyamīmāṃsā closely follows the arrangement of topics as found in the first 10 chapters of Rudraṭa's Kāvyālāṅkāra. That Rājaśekhara was well acquainted with Rudraṭa's work, is borne out by the fact that he quoted from Rudraṭa's work in several places in his Kāvyamīmāṃsā. (*Cf.* p. 16. l. 5 and p. 31. l. 9 of K. M. with Rudraṭa 1. 18 and 2. 16).

I. 11. उभयालंकारिकम्। Two kinds of उभयालङ्कार seem to have been treated in this chapter. The two Alāṅkāras संकर and संस्पष्टि with their varieties may be called उभयालंकारs, because they are known when there is a combination of two or more Alāṅkāras belonging either to S'abda or Artha. Rudraṭa deals with these अलंकारs in the 10th chapter of his Kāvyālāṅkāra after अर्थश्लेष. Rājaśekhara also takes up this subject in the same order after अर्थश्लेष. Another kind of उभयालंकार which may form the subject matter of this chapter includes those Alāṅkāras which beautify the poetry belonging to both S'abda and Artha. Alāṅkāras such as Upamā, Punaruktavadābhāṣa, Samuccaya, Sahokti, S'leṣa, Vyatireka, Rūpaka, Virodha, etc. come under this category. *Cf.* Rudraṭa's, K. A. 4. 32-34 and Udbhaṭa's, K. A. S. S. (gos. ed.) pp. 37-40. There is another kind consisting of 24 उभयालंकारs which is dealt with by Bhojadeva in the 4th chapter of his Sarasvatīkanṭhabharaṇa. These Alāṅkāras do not, however, form the subject matter of this chapter because Bhoja's उभयालंकार includes only Upamā, Rūpaka etc. which are already included in the Aupamya group under the authorship of औपकायन in the previous chapter of this work.

I. 11. वैनोदिकम्। Kāmadeva is mentioned as the author of this chapter which deals with the Vinodas. Vātsyāyana in his Kāmasūtra (1-4) gives a list of Vinodas for an accomplished citizen or Nāgaraka who is required to indulge in these Vinodas in the company of their ladies or dancing girls. The treatises Kandarpacūḍāmaṇi, etc. dealing with the subject Kāma also explain the nature of these Vinodas for romantic couples. They are:—

आपानकविधिः, उद्यानजलक्रीडा, कुकूटलावमेपयुद्म, द्यूतम्, यक्षरात्रिः, कौमुदीजागरः, सुवसन्तकः etc. Bhojadeva in his Sarasvatikanthābharaṇa gives a similar list of Vinodas of lovers to be described by poets while dealing with love affairs in their poetry.

Cf. अष्टमीचन्द्रकः कुन्दचतुर्थीं सुवसन्तकः ।

आनदोलनचतुर्थीं कशालमली मदनोत्सवः ॥ etc.

Sarasvatikanthābharaṇa 5, 93-96.

These Vinodas are classified according to the different seasons or R̄tus by Sāradātanaya in his Bhāvaprakāśana as under:—

अष्टमीचन्द्रशकार्चावसन्तमदनोत्सवः ।

बकुलशोकविहतिः शालमलीमूलग्नेलनम् ॥

एते वासन्तिकाः प्रायो विनोदाः रसिकोचिताः ।

उद्यानयात्रा सलिलक्रीडा पुण्यापचायिका ।

नवाप्रखादिका चूतमाधवीनवसंगमः ।

एते प्रायो विनोदाः स्युः निदापे मुखभोगिनाम् ॥ etc. pp. 137-138.

In the Ratnāvali, Sākuntala, etc. we find that Vinodas such as the Kaumudīmahotsava, Manmathapūjā Vasantotsava, etc. are introduced and prescribed for lovers. This chapter on Vinodas is attributed by Rājas'ekhara to Kāmadeva because these are concerned with pure love.

I. 11. रूपकनिरूपणीयम्। The chapter where the different varieties of Dramas or Rūpakaś are explained, is attributed to Bharata the author of the Nātyaśāstra. Here the word Rūpaka stands for Nātya according to the definition of Sāradātanaya which is as follows:—

रामादितादात्म्यापत्तिर्नटे या नाट्यमुच्यते ।

रूपकं तद्भवेद्रूपं हृश्यत्वाप्रेक्षकैरिदम् ॥

रूपकत्वं तदारोपात्कमलारोपवन्मुखे । Bhāvaprakāśana p. 180

The fanciful identity of Nāṭas on the stage with Rāma etc. is known as Rūpaka because it is so witnessed by the audience. This Nātya or Rūpaka is based on eleven fundamental principles as stated by Bharata in the 6th chapter of his work. The relevant quotation is given below:—

रसा भावा द्युभिनया धर्मा वृत्तिप्रवृत्तयः ।

सिद्धिः स्वरास्तथाऽतोद्यं गानं रक्षथ सङ्घर्षः ॥

The whole of the *Nātyasāstra* of Bharata explains only these 11 principles one after another in 36 chapters.

1. 12. रसाधिकारिकम्। The section dealing with the *Rasādhikāra* or the explanation of *Rasas* is attributed to Nandikeśvara. Nandikeśvara is reputed to be the chief follower of Mahādeva and as one of the earliest writers of *Kāmasāstra* in 1000 chapters. Cf. वात्स्यायन 1. 1. 8. 'महादेवानुचरश्च नन्दी सहस्रेणाध्यायानां पृथक्कामसूत्रं प्रोवाच'। This work of Nandi is said to have been summarised by many writers such as, औदालकि, श्वेतकेतु, बाग्रव्य, पाञ्चाल and वात्स्यायन. Here the word *Rasa* indicates only the *Sṛṅgārarasa* and not others namely, *Vīra*, *Karuṇa*, etc, which are recognized as *Rasas* only in *Nātya*. Because the *Nātyarasas* or the emotions produced on the audience while witnessing a drama, and explained by Bharata in the *Nātyasāstra*, form the subject matter of the previous *Adhikarana* रूपकनिष्ठपणीयम् of the *Kāvyaṁmāṁsa*. The actual *Karuṇa*, *Vīra*, *Bibhatsa*, etc. cannot be called *Rasas* or enjoyments as persons having these emotions do not get any enjoyment whatsoever. But when these *Rasas* *Karuṇa* etc. are enacted by skilful actors with histrionics on the stage, the corresponding emotions of the audience are roused in the form of joy and therefore may be called as *Nātyarasas*. According to this explanation, *Sṛṅgāra* alone is the *Rasa par excellence*, and this is treated of by Nandikeśvara in this section. Regarding the authorship of Nandikesvara, to a work dealing with *Sṛṅgāra*, the commentator on *Vātsyāyana* (1. 1. 8) records a tradition which runs as follows:— "दिव्यं वर्षसहस्रमुमया गह भुरतसुखमनुभवति महादेवे वासगृहद्वारगतो नन्दी कामसूत्रं प्रोवाच".

1. 12. दोषाधिकरणम्। The chapter in which *Doṣas* or blemishes in poetry are treated of is attributed to *Dhiṣṭa* or *Bṛhaspati*. It is quite appropriate to attribute this chapter of *Doṣa* to *Dhiṣṭa* not only because the intelligence of a very high order is required to find out the *Doṣas* but also because the word विष्ण is suitable to the scheme of *Anuprāsa* adopted by the author. All writers on poetics beginning from Bharata to Mammata excepting Udbhaṭa have dealt with the *Doṣas* in poetry in their respective treatises.

*[1. 13. औपनिषदिकं कुचमारः cf. "कुचमार औपनिषदिकम् (काम. सू. 1-1-17). Thus it appears that Suvarṇanābha and Kucamāra wrote both on poetics and on erotics.]

1. 13. औपनिषदिकम्। This is a new chapter in the history of

poetics, introduced by Rājaśekhara in accordance with the Kāmasūtra of Vātsyāyana and the Arthaśāstra of Kauṭilya. Kucamāra is mentioned as the original writer on this subject both by Rājaśekhara and Vātsyāyana. The object of this chapter must be the same as that of the औपनिषदिक् chapter in the Arthaśāstra and the Kāmasūtra. Vātsyāyana describes in this chapter of औपनिषदिक् the ways and means to obtain the expected results of Kāma through medicinal plants, Mantras and Tāntric practices. This expediency is recommended by Vātsyāyana for those who fail to gain the enjoyment of Kāma through ordinary means. Kauṭilya also in his chapter of औपनिषदिक् treats of similar Tāntric practices to be adopted by kings in order to subdue the enemies and protect the subjects. Similarly, Rājaśekhara also might have dealt with in this chapter the ways and means to obtain poetical excellence by those who fail to gain it by ordinary methods. The underlying motive which led the author to introduce this chapter in the Kāvyamīmāṃsā, will become apparent if a reference is made to the statements of Rājaśekhara on p. 11. l. 10, and p. 13. ll. 13, 15. There it is said that a disciple who is devoid of poetical skill either by birth or by training, is called दुर्बुद्धि. In order that he may obtain poetical excellence the ways and means for attaining it, are treated of in the chapter of औपनिषदिक्. In the other place (p. 12. l. 22) it is said that उपनिषत्त्वक् means मन्त्रतत्त्वाद्युपदेशप्रभवा शक्तिः ।

*[ll. 14-16. cf. ‘एवं वहुमिराचार्यैः तच्छास्रं खण्डशः प्रणीतमुत्सन्नकल्पमभूत् । तत्र...सङ्क्लिप्य सर्वमर्थमल्पेन प्रन्थेन कामसूत्रमिदं प्रणीतम् ॥’ (काम. सू. 1. 1. 18 and 19)].

I. 15. प्रयोजका(ना)ङ्गवती । Here the original reading as found in the MSS does not seem to be quite appropriate because प्रयोजक is not an अङ्ग. The suggestion as प्रयोजनाङ्गवती seems to be more suitable because प्रयोजन is considered as an important अङ्ग for the प्रेक्षावत्प्रवृत्ति. That is to say, there must be some necessity for composing a work, and this becomes an important factor for the composition of that work. If there is no need for such a work, neither the poet should waste his energy in its composition nor the readers could be interested in a work of that kind. Here in preparing his Kāvyamīmāṃsā, Rājaśekhara states the necessity for composing the work by the words: प्रकीर्णवात् and उच्चिच्छिदे. In this respect the author entirely follows Vātsyāyana and Kauṭilya both in arrangement as also in ideas. Cf. Vātsyāyana:—
तत्प्रसङ्गाचारायणः साधारणमधिकरणं प्रोवाच । सुबर्णनाभः साम्प्रयोगिकम् । घोटकमुखः कन्या-

सम्प्रयुक्तकम् । गोनदीयो भार्याधिकारिकम् । गोणिकापुत्रः पारदारिकम् । कुचुमार औपनिषदिकम् । एवं बहुभिराचार्यस्तच्छास्त्रं खण्डशः प्रणीतमुत्सन्नकर्त्तमभूत् । + + + संक्षिप्त्य सर्वमर्थमल्पेन ग्रन्थेन कामसूत्रमिदं प्रणीतम् (काम. स. 1-1-18-19) Also cf. पृथिव्या लभे पालने च यावन्त्यर्थशास्त्राणि पूर्वाचार्यैः प्रस्थापितानि प्रायशत्तानि संहस्रैकमिदमर्थशास्त्रं कृतम् । तस्यायं प्रकरणाधिकरणसमुद्देशः (Arthaśāstra 1. 1.)

I. 15. अष्टादशाधिकरणी । This is a compound word by Dviguśamāsa : अष्टादशानामधिकरणानां समाहारः ।

*[I. 16. तस्यायं प्रकरणाधिकरणसमुद्देशः । cf. “तस्यायं प्रकरणाधिकरणसमुद्देशः” (काम. सू. 1-1-19) and अर्थशास्त्र (1-1-). शास्त्रसंग्रहः. cf. (काम. सू. 1-1-20); also the शास्त्रसंग्रह in Amara's कविकल्पलता. Though the work contains 18 chapters, only 15 headings are here enumerated].

I. 16. प्रकरणाधिकरणसमुद्देशः । Prakaraṇas are the sub-divisions of each Adhikaraṇa and they deal with the different topics coming under the main subject of an Adhikaraṇa. It is to be understood by this remark that Prakaraṇas of eighteen Adhikaraṇas in the Kāvyamīmāṁsā are enumerated here. But contrary to this statement and to the method adopted in the Kāma and the Artha sāstras, we find here enumerated only 15 subjects Sāstrasaṅgraha, etc, of the first Adhikaraṇa Kavirahasya but not the Prakaraṇas of other 17 Adhikaraṇas of the Kāvyamīmāṁsā. But it is to be noted here that these 15 subjects cover all the 18 chapters of the first Adhikaraṇa. This difference in number between the chapters and the subjects of the first Adhikaraṇa requires an explanation. It appears that in some places one subject is treated of in more than one chapter and at others one chapter deals with more than one subject. In this respect Rājaśekhara differs from the method of the Kāma and the Arthaśāstras while enumerating the Prakaraṇādhikaraṇas. In the enumeration of these 15 subjects also he does not follow the exact order adopted by him in the first Adhikaraṇa. For example, वाक्यविधयः, कविविशेषः and काकुप्रकारः should go after पदवाक्यविवेक, and भुवनकोशः after देशविभाग according to the order of the text. This deviation of sequence in the enumeration may be explained by the fact that probably Rājaśekhara did not anticipate this change when he was engaged in composing the first chapter of this Adhikaraṇa. It may also be possible that Vātsyāyana and Kauṭilya did not commit this mistake because probably they wrote their प्रकरणाधिकरणसमुद्देश after the completion of their works.

Page. 2.

1. 4. भुवनकोशः । A short description of the Bhuvanakośa is found in the 17th chapter of this work where a geographical division of countries is given. Rājaśekhara states on p. 98. l. 9. that for full information regarding the geography of the world the reader should refer to another work of his, entitled, the Bhuvanakośa. It is, however, doubtful as to whether this Bhuvanakośa is entirely a different work of Rājaśekhara or whether it represents the subject matter of the 19th chapter of the present work which is lost. It is, however, highly improbable that this should represent an independent work composed by him. (For further information see introduction).

1. 4. इत्यादि । In the corresponding chapters of the Kāmasāstra of Vātsyāyana and the Arthasāstra of Kauṭilya, all Adhikaraṇas of the complete work are enumerated along with their subdivisions. Rājaśekhara who generally follows them ought to have mentioned in this chapter, all the eighteen Adhikaraṇas of the Kāvyamīmāṃsā with their Prakaraṇas. But all MSS. of this work now available omit the other Adhikaraṇas, and this omission is evident by the word इत्यादि. It cannot also be definitely stated that the author himself did not care to mention them here as he was not sure of composing the next 17 Adhikaraṇas because such statements as औपनिषदिके वक्ष्यामः, रीतयस्तु पुरस्तात्, अलङ्कारव्याख्यानन्तु पुरस्तात् etc. in different places of this work clearly show that Rājaśekhara had a mind to complete this work and that he had already planned it in eighteen Adhikaraṇas. It is likely therefore that the scribes who wanted to preserve only the first Adhikarana of Kavirahasya out of the bulky volume containing the whole, did not mention the other Adhikaraṇas and Prakaraṇas of the work but only referred to the omitted portion by the word इत्यादि.

* [P. 2. l. 5. व्याख्याभाष्यम्—व्याख्यालूपं भाष्यं or व्याख्या and भाष्यम् separately].

1. 5. इति सूत्राणि । This remark shows that Rājaśekhara writes his work in the same Sūtrabhāṣya style as adopted by Vātsyāyana and Kauṭilya.

* [Read lines 5-8 as—इति सूत्राण्यथैतेषां व्याख्याभाष्यं भविष्यति ।

समाप्तव्यासविन्यासः सैष शिष्यहिताय नः ॥

चित्रोदाहरणैर्गुरुर्बी ग्रन्थेन तु लघीयसी ।

इयं नः काव्यमीमांसा काव्यव्युत्पत्तिकारणम् ॥

Cf. संक्षेपमिममुक्तवाऽस्य विस्तरोऽतः प्रवक्ष्यते ।

इष्टं हि विदुषां लोके समासव्यासभाषणम् ॥ (काम. सू. 1-87)].

1. 6. सैषः । In ordinary prose writing स एषः is the correct form. In poetry alone this usage is allowed by Pāṇini (6-1-134) in accordance with the usages सैष दाशरथी रामः etc.

1. 9. मीमांसा यत्र वाग्लवः । This is the reading found in all MSS. of the work and this may be construed as follows:—इयं सा काव्यमीमांसाख्या मीमांसा=विचारः । यत्र=यमिन्विचारे । वाग्लवः=मदीयो वाग्लवः एतद्वन्थ-रूपः ॥ Some scholars, however, suggest here an alternative reading as मीमांस्यो यत्र वाग्लवः, and this may be construed as: यत्र वाग्लवः=‘poetical compositions’ मीमांस्यः ।

* [1. 11. आयावरीयः=यायावरकुलोत्पन्नः ।]

1. 12. कविभ्यः । This word indicates that all poets are Adhikāris or competent to study this science.

Adhyāya II.

1. 15. शास्त्रनिर्देशः । In the first chapter Rājaśekhara gives a list of subjects to be dealt with in his work and, therefore, he names it as Sāstrasaiṅgraha. The second chapter he calls as Sāstra-nirdeśa because he states here the names of different Sāstras which should first be studied by a poet before beginning to compose anything. Both Kauṭilya and Vātsyāyana have also given similar instructions in the corresponding chapters of their works.

1. 16. वाच्यम्=literature. Literature is of two kinds: Sāstras and Kāvyas. As the nature of the Kāvyas is to be discussed in this work from the 3rd chapter onwards, here only the nature and divisions of the Sāstras are treated.

1. 17. पूर्वम् । Why should the study of the Sāstras be necessary for poets before composing any poem? The answer to this question has been given thus. None can see in darkness without the aid of a lamp, even so, no poet can attempt at writing poems without having efficiency in the Sāstras. Also the Kāvyas follow the Sāstras in every way (*see.* p. 4. l. 4-5); therefore, no Kāvya can be composed without having a good knowledge of the Sāstras.

* [ll. 18-22. Cf. Sāyana's preface to the Rgveda-Bhāṣya, Jaimini Sūtra II. 1. 30. etc. and Viramitrodaya Paribhāṣāprakāśa]

॥ 18-22. अपौरुषेयम् । A S'āstra is considered Apauruṣeya when it cannot be attributed to any author by tradition, and Pauruṣeya when it can be traditionally attributed to a particular author. This kind of Apauruṣeyabhāva has been predicated with reference to the Vedas by the authors of the Pūrvamīnānsā but the Naiyāyikas do not consider the Vedas to be Apauruṣeya. The authorship of the Vedas is attributed by them to Īśvara who represents a Puruṣa.

सा च etc. Though there are several definitions of the Vedas, the one given here as मन्त्रब्राह्मणे—seems to be the earliest. Āpastamba, one of the early Sūtrakāras of the Yajurveda gave the same definition in a somewhat different wording, as 'मन्त्रब्राह्मणयो-वेदनामपैयम् । (Āpas. s'rāu. sūtra. 24. 1-31).

विश्रृत etc. This is a definition of Mantra. The chief function of the Mantra is to remind the performers of the different ceremonies to be performed. विश्रृतं ज्ञापितं क्रियातचं क्रियाप्रयोगः यैस्ते ।

There are three kinds of Mantras used in Vedic rites, namely, स्मारक, क्रियमाणानुवादि and अनुमत्रणमन्त्र, and these Mantras remind the priests of the rites to be performed, already performed and of those things that are connected with ceremonies they are performing. Mīmāṃsakas, therefore, define Mantras as प्रयोगसमवेतार्थम्सारकामन्त्राः । Jaimini, however, in one of his Sūtras defines the Mantra as तत्त्वोदकेषु मन्त्राख्या (II-1-32), meaning that those portions of the Vedas only are called Mantras which are traditionally known by that name. Āpastamba's definition of Mantra is ब्राह्मणादन्ये मन्त्राः । *Ibid* 24-1-84).

मन्त्राणां etc. The Brāhmaṇa portion of the Vedas chiefly shows the connection of the Mantras with different rites according to the injunction of the Vedas, and each such injunction is always accompanied by some explanation either for praising or denouncing the particular ceremony. These explanations are called Arthavādas. Āpastamba defines the Brāhmaṇa portion of the Vedas as कर्मचोदना ब्राह्मणानि. *Ibid* 24-1-32.

स्तुतिनिन्दाव्याख्यान is the function of the Arthavādas. For the definition and classification of the Arthavāda cf. ब्राह्मणशेषोऽर्थवादः । निन्दा प्रशंसा परकृतिः पुराकल्पक्ष । *Ibid* 24-1-33.

त्रयी । This order of the three Vedas is found generally, in early Vedic works. Cf. Āpastambas'rāutasūtra 24-1-1. But

the order differs in the Arthaśāstra of Kauṭilya where the Sāmaveda is mentioned first as : सामर्यजुवेदाश्चयन्नयी. (1-3-1).

अथर्ववेद is mentioned along with the इतिहासवेद by Kauṭilya while the present author takes इतिहास amongst the उपवेदs and अथर्वा as the fourth Veda.

अथर्ववस्थित etc. The versified portions of the Vedas are called R̄ks where each Pada or one-fourth part is required to convey a definite sense. In this respect Rājaśekhara follows the definition of Jaimini. cf. तेषामृग्यत्रार्थवशेन पादव्यवस्था । II-1-35.

ताः सगीतयः । Sāma is represented by Rājaśekhara to be the same as the R̄ks sung in different tones. But Jaimini defines Sāma in his Sūtra 'गीतिषु सामाख्या' (II-1-36) as nothing but the Gīti or song. According to him not R̄ks but Gītis only can be called Sāmas. Yajus is defined by both Rājaśekhara and Jaimini in the same manner. According to them Yajus is a portion of the Vedas having no metre or Gīti. Jaimini defines Yajus as: शेषे यजुः शब्दः (II-1-37).

1. 23. त इमे etc. The words, क्रचः यजूषि etc. refer to the Mantras and not the Brāhmaṇa portion of each Veda according to the definitions cited above. Here, however, the same words are used with reference to the whole Veda including both the Mantra and Brāhmaṇa portions, on the strength of लक्षणात्मति ।

* [1. 24. सार्ववर्णिकः cf. "तस्मात्स्तजापरं वेदं पञ्चमं सार्ववर्णिकम्" । नाथशास्त्र (1-12).]

1. 24. उपवेदाः । गान्धवं means here the science of music. These four Upavedas are attached to the four different Vedas as they represent the additional requirements of the four Vedas.

1. 25. द्रौहिणिः । Music is included by Rājaśekhara amongst the Upavedas. He states, however, on the authority of Drauhinī that the science of music which is both a Upaveda and a part of the Sāmaveda, and which is accessible to all castes alike should be called the fifth Veda. Nothing whatever is known of this Drauhinī. He is named after Druhiṇa or Brahman which shows that he is the son of Brahman. His views are quoted by Rājaśekhara once again on page 42 with reference to the division of the

themes of poetry or काव्यार्थ. It can only be said here that he must have been the author of some treatises on Music and Dramaturgy, as a quotation under his name is also found in the Bhāvaprakāśana p. 239. 1 which relates to the subject of Dramaturgy.

Page. 3.

* [1. 1. अङ्गानि=अङ्गयन्तं ज्ञायन्तेऽग्नाभिरित्यज्ञाने उपकारकाणि. Rhetorics also helps in correctly interpreting the Vedic texts; so it is called the seventh Āṅga.]

1. 1. सप्तममङ्गम् । q.f.

यत् क्षेमं त्रिदिवाय वर्त्मं निगमस्याङ्गं च यत्सप्तमं
स्वादिष्ठं च यदैश्वादपि रसाच्चुश्च यद्वाङ्गम् ।
तथस्मिन् मधुरं प्रसादि रसवत् कान्तं च काव्यामृतं
सोयं सुभ्रु पुरो विर्भविषयः सारस्वतीजन्मभूः ॥

Bālārāmāyaṇa, 10. 74.

Here the whole theme of poetry and not Alāṅkāra alone is stated by Rājaśekhara as the 7th Āṅga for the Vedas.

* [1. 3. द्वा सुपर्णा (श्वेताश्वतर 4-6).]

1. 3. द्वा सुपर्णा. etc. (मुण्डक. 3. 1. 1.). Sāṅkarācārya's commentary on this Mantra runs as follows:—द्वा=द्वौ । विज्ञानपरमात्मानां सुपर्णां=सुपर्णां शोभनपतनां शोभनगमनां सुपर्णां पक्षिसामान्याद्वा सुपर्णां । सयुजा=सयुजौ सर्वेदा संयुक्तौ । सखायां समानारूपानां समानार्थ्यक्तिकारिणां । एवं भूतौ सन्तां समानं वृक्षं=वृक्षमिवेच्छेदसामान्याद्वृक्षं शरीरं परिष्वजाते परिष्वक्वन्ती । तयोरन्यः=अविद्याकामवासनाश्रयलङ्घोपाधिः विज्ञानात्मा पिप्पलं=कर्मफलं । सादु=अनेकचित्रवेदनास्त्रहपम् । अत्युपभुक्तेऽविवेकतः । अनश्वन्नयोऽभिचाकशीति । नित्यशुद्धबुद्धसुक्तस्वभावः परमेश्वरः सर्वमपि पश्यन्नास्ते इति । (श्वेताश्वतर. 4-6).

Here two figures of speech are combined and these are the Rūpaka and the Vyatireka. The human body is the repository of two souls, Jīva and Iśvara; they exist in the body simultaneously. This idea has been metaphorically expressed in this Mantra by means of such things as trees, birds etc. In the second half Vyatireka may be explained in the following manner: though the two Ātmans are quite similar, one sustains itself by means of sweet fruits of the tree and the other shines even without taking anything. By this the superiority of Iśvara is clearly brought out. In this way the knowledge of Alāṅkāra helps in correctly interpreting the Vedic texts.

* [1. 9. शब्दानामन्वारूपानम् ।

cf. प्रकृतिप्रत्ययोपाधिनिपातादिविभागशः ।
पदान्वारूपानकरणं शास्त्रं व्याकरणं विदुः ॥ (अभिधानचिन्तामणिटीका).]

1. 11. पुरस्तात् । In the first chapter, Rājaśekhara has already intimated that the Alaiikāras will be treated of in nine Adhikāraṇas (4-12) of the Kāvyamīmāṁsā. This word पुरस्तात् now indicates that Rājaśekhara had already planned the further Adhikāraṇas of this work.

1. 15. This sloka is more commonly read as:—

सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च ।
वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥

1. 17. Rājaśekhara's view regarding Itihāsa has already been mentioned; he includes it among the Upavedas. (p. 2. 1. 23.). Itihāsa is of two kinds: परक्रिया and पुराकल्प । All MSS. read here as परक्रिया but the correct reading seems to be परक्रिया. The Arthavādas of four classes: निन्दा, प्रशंसा, परकृति and पुराकल्प, are known as parts of the Vedic injunctions, विधि or निषेध । The last two divisions of the Arthavāda are considered as Itihāsa. For the four divisions including परकृति and पुराकल्प, see the Āpastambas'rauta-sūtra, 24-1-33, Gautama's Nyāyasūtra 2-1-64, Śābarabhaṣya on II-1-33, Vāyupurāṇa 59, 136-137, and Jaimini 6-7-26.

1. 20. These two classes of Itihāsa can be distinguished by their names alone as they forcibly bring out the characteristics of each. Rājaśekhara seems to have defined the two classes in accordance with the Vedic illustrations of the two kinds of Arthavāda. These are:—इति ह स्माह ब्रह्मकुर्वार्णिर्मापानम् पचत न वा एतेषां हविर्गृह्णन्ति for परकृति, and उत्सुकैर्ह स्म पूर्वे समाजगमुस्तान्ह असुरा रथांसि निर्जन्मः for पुराकल्प ।

1. 22. सहस्रण । This word should not be taken as literally true because the Brahmamīmāṁsā does not consist of a thousand Nyāyas; the word may, however, refer to the Dharmamīmāṁsā where a thousand Nyāyas are treated of.

1. 24. The fourteen Vidyāsthānas are enumerated by Yājnavalkya in his Smṛti (1-3) in the following verse:

पुराणन्यायमासाधर्मशास्त्राङ्गमिश्रिताः ।
वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥

I. 26. भूमुखः स्वः । विद्या or knowledge acquired through these fourteen sources pertain to all things existing in the three worlds, earth, sky and heaven.

I. 27. In this verse Rājaśekhara expresses his inability to supply a complete list of works and subjects included in each Vidyāsthāna as it will be too long and will occupy much space.

Page. 4.

* [ll. 6-13. Cf. अर्थशास्त्र 1-2. and for ll. 22-24 Cf. Ibid 1-4.]

I. 3. After stating the traditional division of the Sāstras, the author expresses here the opinion that Kāvya which is the second main division of literature should be classed as another Vidyāsthāna as it follows the other Vidyāsthānas in many respects and that its position should be the 15th in the list of the Vidyāsthānas.

I. 4. गद्यपद्यमयत्वात् etc. These are the three reasons to show how poetry follows in the foot-steps of the Sāstras. The reading तद्धि शास्त्राणि etc. in C Ms. is preferred to that of A and B, as the same idea finds an expression earlier on page 2. 1. 17.

I. 6. All the eighteen sources of Vidyā or knowledge are said to be absolutely necessary for every person in his daily observance of Dharma, Artha, Kāma and Mokṣa which together constitute the Lokayātrā or worldly existence.

II. 14-15. Here the method of treatment of Vidyās is generally in keeping with the Arthaśāstra of Kauṭilya. According to the definition of Vidyāः आभिर्वर्मायौ यद्दिव्यात्तद्विद्यानां विद्यात्वम्, it is clear that only those sciences are considered here as Vidyās through which Dharma and Artha can be gained. On the strength of this definition of Vidyā, Sāhitya also is included as the fifth Vidyā.

II. 16-21. Kauṭilya defines आन्वीक्षिकी thus: बलाब्ले चैतासां (त्रयीवार्तादण्डनीतीनां) हेतुभिरन्वीक्षमाणा आन्वीक्षिकी, and includes the three philosophical systems संस्कृत, योग and लोकायत under the main head of आन्वीक्षिकी. But Vātsyāyana, in his commentary on the Nyāyasūtra of Gautama defines it as प्रत्यक्षागमाभ्यामीक्षितस्यान्वीक्षण-मन्वीक्षा । तया प्रवर्तत इत्यान्वीक्षिकी न्यायविद्या न्यायशास्त्रम् । (1-1-1). Thus the four systems of philosophy are considered as आन्वीक्षिकी Rājaśekhara augments the number of the आन्वीक्षिकीs by adding

two more systems of philosophy and by distributing them into two groups द्विपक्ष and उत्तरपक्ष. The philosophy of the Jains, Buddhists and Cārvākas is included in the former while that of the Sāṅkhya, Nyāya and Vaiśeṣika is taken up in the latter. These six schools are called by the single name of Tarka. Gautama defines Tarka in his Nyāyasūtra as अविज्ञाततत्त्वेऽर्थे कारणोपपत्तिः तत्त्वज्ञानार्थमहस्तर्कः । (1-1-40.). As these six schools of philosophy try to discover the real nature of the universe, soul, body and other connected objects, they are collectively known as Tarka. This Tarka is based on three varieties of arguments in order to decide the truth or otherwise of a statement. These arguments are commonly known as Kathā which consists of three members: वाद, ज्ञाय and वित्तङ्ग । (see Vātsyāyanabhāṣya on Gautama (1. 2. 1-3) for the definitions of Vāda, etc.)

I. 25. Here the author while generally defining the Sāstras shows also the correct method of their composition. In the course of his definition, he mentions that the Sāstras were originally composed in the form of Sūtras: commentaries and explanations then followed, and the Sāstras expanded just as the rivers expand in the course of their progress.

Page. 5.

I. 1. सूत्रात् । The root sūtra means वैष्ण or that which encircles. A Sūtra, indeed, encircles or includes many things within a short space. Similarly, Sāstrik Sūtras also are concise technical sentences which express the maximum idea in the minimum of space.

I. 2. The well-known and the most popular definition of Sūtra is given in this verse. Cf. Vāyupurāṇa 59, 142. There is another definition which also deserves to be cited in this connection:—

लघूनि सूचितार्थानि स्वल्पाक्षरपदानि च ।
सर्वतः सारभूतानि सूत्राण्याहुर्मनीषिणः ॥

I. 3. अस्तोभम् । The word स्तोभ signifies a letter or a group of letters which serves no purpose in making out the sense of a sentence and is, therefore, considered redundant. Such words are very common in the SāmaVeda. The letters त्, फट् etc. are examples of स्तोभ. In Sūtras all redundant letters should be eschewed.

1. 4. Vṛtti is the first concise commentary on the Sūtras. In all Darśanas, or sciences, for instance, the Vṛttis generally precede the more comprehensive Bhāṣyas.

1. 5. In the Bhāṣyas, the authors spontaneously raise points of objection in the succeeding portions which seem to militate against the views expressed in the preceding portions of their own text. This is what is known as अस्तिष्य भाषणाद्वायम् ।

सर्वीका । This word seems to have been used here in the sense of परीक्षा. Generally there are three divisions in the Bhāṣyas i. e. उद्देश, लक्षण and परीक्षा. The Nyāyasūtra and its Bhāṣya deal with the परीक्षा portion in a more comprehensive manner than the other philosophical works.

1. 6. A concise commentary on Sūtras or Bhāṣyas is called a टीका. The इच्छीका of Kumārilabhaṭṭa may be cited as an instance where the commentator only touches the very important points of the Sūtra and the Bhāṣya of the Mimāṃsāśāstra. Brevity of this टीका will be apparent when it is compared with the other works of his, which are designated by him as the Vārtikas, on the Śāṅkara-bhāṣya.

1. 9. After describing the different divisions of the Sāstras, the author here relates the function of a poet who endeavours to compose verses on Sāstic subjects. The Slokavārttika of Kumārila, the Saṅgraha of Vyādi and the Vākyapadīya of Bhartrihari may be taken as illustrative of the qualities of a Sāstrakavi. For further information regarding the Sāstrakavi and his abilities when compared to those of a Kāvya-kavi, see p. 17. ll. 5-17 of this work.

1. 11. The treatises dealt with above follow the methods of the original Sūtra works and commentaries thereon. But the Prakarana works which appear to be independent treatises introduce only the chief subjects of a Sāstra in order to make the student better fitted for prosecuting higher studies in that Sāstra.

1. 13. Śāhitya which is the fifth Vidyā in the Rājaśekhara's scheme of enumeration is defined in this sentence. For the explanation of the phrase यथाचत् सहभाव see Bhoja's definition of

Sāhitya in his S'ringāraprakāśa (VII) where it is explained in the following words:—

तत्राभिधाविवक्षात्तात्पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैकार्थंभावदोषहानगुणोपादानालङ्घारयोगर-
सावियोगरूपाः शब्दार्थ्योद्वांदश संबन्धाः साहित्यमित्युच्यते ॥

Following this statement of Bhoja, Sāradātanaya in his Bhāvaprakāśana (p. 145. ll. 6-12) defines Sāhitya and gives several illustrations. The twelve varieties of relation between the S'abda and its Artha as described in the above quotation from Bhoja are probably indicated by Rājaśekhara in the phrase, यथाचत्सहभावेन विद्या. It may also be remembered here that Kālidāsa makes a mention of this Sāhitya of S'abda and Artha in the beginning of his Raghuvamśa.

* [l. 14 For the 64 kalās see कामसूत्र 1-3-16]

l. 14. 64 Upavidyās are enumerated by Vātsyāyana in his Kāmasūtra 1-3-16. Another set of 64 Āngas of the Pāñcālas also is mentioned in the above work to complete the सांप्रयोगिकाधिकरण of the Kāmasūtra. Vātsyāyana himself calls these Upavidyās by the common name of Kalā in his Kāmasūtra (2-2-3.)

आजीवः=livelihood. These Kalās are introduced as a matter of necessity in the best Kāvyas, and, therefore, it is necessary that poets should be well conversant with these subjects.

l. 15. The last Adhikaraṇa of the Kāvyaṁmāṁsā is called औपनिषदिक् where directions are given for obtaining poetical excellance through magical practices, such as the practice of Mantras and Tāntric rites. This statement also indicates that Rājaśekhara wanted to complete the present work in eighteen Adhikaraṇas.

Adhyāya. III.

l. 20 काव्यपुरुषोत्पत्तिः । In this chapter the author traces the origin of metrical composition, gives an account of its subsequent developments in a chronological order, and makes an endeavour to connect them with the customs and manners prevalent in the different parts of India. And in doing so, he travels beyond the range of history to mythology and traces the origin of poetry from an imaginary Kāvyapuruṣa who is supposed to be the embodiment of the whole classical literature.

He is the son of Sarasvatī, the goddess of learning, and is brought up in the hermitage of Kavi. The author describes his marriage with Aumeyī the embodiment of Sāhityavidyā or the science of poetry. This Kāvyapuruṣa is described in the first chapter as the earliest teacher of the Kāvyamīmāṃsā and as a divine being from whom poetry took its origin.

I. 23. बृहतां पतिः । Kāvyapuruṣa was the preceptor of Dhīṣaṇa or Br̥haspati because he received instructions on the Kāvyamīmāṃsā from Sārasvateya, and composed a chapter on it dealing with the Doṣas (see p. I. I. 12.)

बृहतां पतिः । The word Br̥haspati is formed according to the rule of Pañini (6-1-157) and thus it denotes a divine being.

I. 24. पुत्रीयन्ती=being desirous of a son.

तुषारगिरी=mountain of snow i. e. the Himālayas.

Page. 6.

I. 1. To complete the quotation 'पुत्रं ते सुजामि' the word इति is to be added at the end. But as in many places Rājaśekhara overlooks this dictum, इति has been added in the present edition wherever found necessary.

I. 2. छन्दस्वर्ती वाचम्=metrical composition. In the mythological story related by Rājaśekhara, the reason why Sarasvatī was desirous of obtaining a son is not clearly explained. Moreover, Brahmā is here mentioned as the creator of Sārasvateya. But the story of the birth of Sārasvateya as recorded in such earlier works as the Vāyupurāṇa, Mahābhārata and Harṣacarita differs in some important points from the story recorded in the present work by Rājaśekhara. Bāṇa in his Harṣacarita gives adequate reasons why Sarasvatī came down to earth, married Dadhīca, the son of Cyavana, and gave birth to Sārasvateya. These reasons are not found in any of the Purāṇas. In the Vāyupurāṇa also, only the story of the marriage of Sarasvatī with Dadhīca, son of Cyavana, and of the birth of Sārasvata who became a master of all sciences through her blessings, is recorded, mostly on the model of Bāṇa (see Vāyu-Adh. 65). The fact that in this respect Vāyupurāṇa was followed by Bāṇa is clearly apparent not only because that a number of

quotations from that Purāṇa is to be found in the Harṣacarita, but also because the name of that Purāṇa is definitely mentioned by Bāṇa as पवमानत्रोक्तपुराण in the 3rd chapter.

The case of the Mahābhārata is altogether different. Here various stories are recorded concerning the birth of Sārasvateya, the son of Sarasvati. All these authorities, however, are unanimous in holding that he was vastly learned in the Vedas and that he transmitted his knowledge to others. (*see S'āntiparvan, Adh. 359 and S'alyaparvan Adh. 52. of the Mahābhārata*). It is said in the S'āntiparvan of the Mahābhārata that God created a Sārasvata through Sarasvati and asked him to learn the Vedas himself and transmit his learning to others. This Sārasvata was also known by the names of Vyāsa and Apāntaratamas, and he in accordance with the above instruction, spread the knowledge of the Vedas in the world.

A similar story is also found in the S'alyaparvan where it is said that the creative energy of the sage Dadhīci was transmitted to the river Sarasvati when he was overpowered by passion on seeing Alambusā a divine dancing girl. As a result, the river Sarasvati, obtained a son and he was carried by her to Dadhīci, his father. This Sārasvateya taught the Vedas to the sages when they forgot them owing to a severe famine which lasted for 12 years. Aśvaghoṣa, in the first century A. D. also records the same story regarding Sārasvateya in his Buddha-carita (1-47.)

l. 3. यदेत् त् etc. In the first half of this verse a clear exposition of the S'abdabrahmavāda as developed by Bhartr̥hari in his Vākyapadiya, has been made. According to this school of philosophy, the S'abdabrahma or Nāda, which came out from God when he desired to create the world, is the cause of the universe which is enveloped in Vivarta or the illusory form of existence. When this illusion is removed by means of Vidyā or true knowledge there remains only the Nāda or S'abdabrahma. This Nāda is also called Parāvāk. From this Parāvāk, Paśyantī, Madhyamā and Vaikhari, the three other kinds of speech, are produced. Here Madhyamāvāk has the property of Sphoṭa which reveals the knowledge of Artha from

the S'abda. The things that are known or meant by the words have also no separate existence from the words, though they appear to exist separately. In support of this theory, the following verses appear in Bharṭṛhari's Vākyapadiya:—

अनादिनेभन्तं ब्रह्म शब्दतत्त्वं यदक्षरम् ।
विवर्तते ऽर्थभावेन प्रक्रिया जगतो यतः ॥
यो वाऽर्थो बुद्धिविषयोऽबाह्यवस्तुनिबन्धनः ।
स बाह्यं वस्तिवति ज्ञातः शब्दार्थः सम्यगिष्यते ॥
शब्दोपहितरूपांश्च बुद्धेविषयतां गतान् ।
प्रत्यक्षमिव कंगादीन् साधनवेन मन्यते ॥
न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादते ।
अनुविद्धमिव ज्ञानं सर्वं शब्देन भासते ॥
अल्पन्तायत्यपि त्वार्थं ज्ञानं शब्दः करोति हि । etc.

For further information regarding the S'abdabrahma and Vivartavāda a reference may be made to the Laghumāñjūṣā of Nāgeśabhaṭṭa.

विवर्तते । Vivarta is the illusory existence of a thing; for example, as the illusory existence of a serpent in the rope when it is mistaken for a snake.

1. 4. **अस्मि ।** This is an indeclinable particle meaning 'I'-or अहम्.

1. 9. **तदुपज्ञम् ।** etc. So long Vālmīki was considered to be the first to write in the classical s'loka metre, and the first composition attributed to him is the verse: मा निषाद्, etc. (See Rāmāyaṇa. 1-2.) According to Rajaśekhara, however, this verse of Vālmīki is much later than the compositions of Kāvyapuruṣa and Uśanas who were the two earliest inventors of the śloka metre.

1. 12. **रस आत्मा ।** Rasa is the soul of the Kāvya. There are several standards of literary criticism in the history of Sanskrit poetics, and amongst them the theory of Rasa as the soul of poetry may be considered to be the pre-eminent. This theory was first conceived and developed by Bharata in his Nātyasūtra for the purpose of dramatic composition. The importance of Rasa, however, was not fully recognized by later critics such as Bhāmaha, Dāṇḍin, and Vāmana as a standard of literary criticism with reference to compositions other than the drama. But the later critics advocated different theories of Alaṅkāra, Guna,

Riti, Dhvani, Vakrokti, Anumiti and Aucitya, and were of opinion that these principles were the essential factors in the best form of poetical composition other than the drama. During this period, the theory of Rasa underwent many changes and modifications in the hands of those who belonged to the other schools of literary criticism. In the middle of the 9th century Ānandavardhana revived the theory of Rasa and held that Rasa Dhvani is the chief principle in all poetical compositions including the drama. This theory of Dhvani though well established by Ānanda did not meet with general approval amongst a large number of critics during the period from 850 to 950 A. D. as they were content with the original Rasa school of thought started by Bharata and applied the same principle to both classes of the literature. Prominent among them were Rudraṭa, Bhaṭṭānāyaka, Dhanañjaya, and Dhanika. Rājaśekhara flourished during this period (cir 900 A. D.) and he was led to adopt the trend of literary criticism as was prevalent in his days. Thus, he held that the Rasa and not Dhvani is the soul of the Kāvyapuruṣa. Again, at the end of the 10th century A. D. the theory of Rasadhvani was revived once more by the great Kashmirian scholar Abhinavagupta following in the foot-steps of Ānandavardhana. Rājaśekhara did not even mention Dhvani as a part of the Kāvyapuruṣa or as the subject-matter of any of his eighteen chapters because in his time even the existence of Dhvani in poetry was not recognised by critics. For further information regarding the history of the Rasa school see the introduction to the Bhāvaprakāśana (G.O.S. No. 45).

* [I. 15 चत्वारि शृङ्गा त्रयो अस्यु पादा द्वे शृणिं सुस हस्तासो अस्त ।

त्रिधां बद्धो वृषभो रोरधीति मुहो देवो मर्त्यो आविवेश ॥

(क्रमवेद 3-8-10-3).

For the different interpretations of this Ṛk see Sāyana's Bhāṣya, Yāsk'a's Nirukta 13-18 and Patañjali's Mahābhāṣya पस्पशा.

Both the MSS. of the Kāvyamīmāṃsā read शृङ्गात्रयो and मर्त्यमाविवेश. cf. सप्त खराः, त्रीणि स्थानानि, चत्वारो वर्णाः, द्विविधा काकुः, षडलङ्घाराः, षडज्ञानि इति ।

भरतनाव्यशास्त्र chapt. 17]

I. 20. उशना परिवृत्ते etc. The fact that Sārasvatyeya Kāvyapuruṣa was brought up by Uśanas or Kavi, as mentioned by

Rājaśekhara, not only shows that no rule of grammar (Pāṇini 4-1-151), is violated in the derivation of the word Kāvyapuruṣa (the son of Kavi) but also proves the propriety of using the famous name of Śukra as Kavi (see. नामलिङ्गातुशासन. 1-3-25).

*[II. 23-24. या दुर्घापि न दुर्घेव found in some MSS. of दस्यन्तीचम्पू of त्रिविक्रम as मङ्गलश्लोक].

I. 25. तत्पूर्विकम्—after repeating this verse composed by Uśanas.

ततः प्रभृति । After this event Uśanas is called Kavi because of his paternal affection towards the young Kāvyapuruṣa and also because he himself composed a verse या दुर्घापि न दुर्घेव etc.

I. 26. तदुपचारात् । Due to the secondary capacity of the words (लक्षण). Poets are called Kavīs because they are also engaged in the composition of verses as Uśanas or Kavi did in olden days.

Page. 7.

I. 1. कवृ वर्णे । Pāṇinīyas take the word वर्ण here to represent colour and derive words such as कर्वुर, कवरी etc. from this root कवृ. The word Kavi is generally derived by them from the root कुइ शब्दे; इकार being added in accordance with the Uṇādi rule अच इः (4-138). Ujjvaladatta in his Uṇādisūtravṛtti derives the word Kavi from the roots कु वर्णे or कु शब्दे (see. 4-138). But the Dhātupāṭha of Pāṇini reads two roots कुइ and कु and states शब्द only as their meaning. Rājaśekhara, however, seems to derive the word Kavi from the root कवृ वर्णे which is not possible according to the Uṇādi rule अच इः and seems to take the word वर्ण to mean वर्णन or description. Following the derivation of Ujjvaladatta on 4-138 of Uṇādisūtra, the reading कवृ वर्णे may be changed here as कुइ वर्णे.

I. 2. भक्त्या । भक्ति is the secondary capacity of the word called the लक्षण or गौणी. The word Kāvya signifies poetry through the primary capacity known as शक्ति and Sārasvatyea through the secondary capacity (लक्षण) as he is the personification of poetry.

I. 4. वाल्मीकिः । Vālmīki also is brought here by Rājaśekhara to play his role because the epithet of Kavi applies to both Śukra and Vālmīki (कष्ठिवाल्मीकिशुक्योः-मेदिनी) and particularly to Vālmīki as he is designated by all poets as the आदिकवि.

1. 5. भृगुस्तेः = of S'ukra. Bhṛgu is the son of Brahman and S'ukra is Bhṛgu's son. This shows the source Vāyupurāṇa from which the author conceived the idea underlying the story of Sārasvatyea. The Vāyupurāṇa and the Harṣacarita mention that Bhṛgu's grandson Dadhīci obtained a son Sārasvatyea through his wife Sarasvatī. See. Vāyu. 65, 88-91. and Harṣacarita. I.

1. 7. अनुप्रेक्षितः = blessed by Sarasvatī.

1. 8. निषादनिहतसहचरीकं कौञ्चयुवानम् । Here Rājaśekhara states that the female Krauñca was hit by the Niṣāda and the male Krauñca was lamenting in the presence of Vālmiki. But this statement goes against the description of the event recorded in the Rāmāyaṇa.

Cf. तस्याभ्याशे तु मिथुनं चरन्तमनपायिनम् ।
ददर्श भगवांस्तत्र कौञ्चयोश्वारनिःखनम् ॥
तस्मात् मिथुनादेकं पुमांसं पापनिश्चयः ।
जघान वैरनिलयो निषादस्तस्य पश्यतः ॥
तं शोणितपरीतांगं वैष्णवानं महीतले ।
भार्या तु निहतं दद्वा रुराव करुणां गिरम् ॥

Rāmāyaṇa 1. 2. 9-11.

There is a similar statement made by Āṇandavardhana in his Dhvanyāloka (p. 27) as under : संनिहित(ह)तसहचरीविरहकातरकौञ्चाकान्दजनितः शोक एव श्लोकतया परिणतः । which also seems to go against the Rāmāyaṇa of Vālmīki. Probably this passage of Āṇandavardhana may be at the back of Rājaśekhara's statement because the word संनिहित or संनिहत construed with the word महचरी gives a different meaning as stated by him in the passage निषादनिहतसहचरीकम् । But Abhinavagupta subsequently in his Locanā got over the discrepancy by mending the passage of the Dhvanyāloka in the following manner: संनिहतसहचरीविरहकातरकौञ्चेन आकन्देन च जनितः शोकः ।

In this emendation, the word संनिहत is construed not with महचरी but with कौञ्च who represents the विभाव, whereas the आकन्द of the female कौञ्च is अनुभाव for the शोक of Vālmīki. Cf. Locanā : संनिहतमहचरीति विभाव उत्तः । आकन्दितशब्देनानुभावः । (p. 28. l. 8.)

*[1. 10. मानिषाद etc. Cf. ध्वन्यालोक 1-5. et seq.]

I. 10. By introducing here this verse and the story of Vālmīki, Rājaśekhara reminds us of a similar narrative found in the beginning of the Rāmāyaṇa. It is said there that Brahman induced Sarasvatī to bless Vālmīki with poetical skill. After obtaining her blessings Vālmīki began his compositions, and this verse मा निषाद etc. was his first metrical composition.

Cf. मन्त्रचन्द्रदेव ते ब्रह्मन् प्रवृत्तेयं सरस्वती ।
रामस्य चरितं कृत्वा कुरु त्वमृषिसत्तम् ॥

Rāmāyaṇa 1. 2. 31.

As Rājaśekhara wanted to trace the earliest history of metrical composition in this chapter, it is but natural that he should bring Vālmīki's composition after that of Kāvyapuruṣa and S'ukra.

According to Rājaśekhara, therefore, the first Kavi or author of metrical composition is Kāvyapuruṣa; the second is S'ukra who brought up Kāvyapuruṣa in his hermitage and composed a verse; while the third is Vālmīki who led Sarasvatī to the place of her son and began composing verses.

I. 21. कुमारः । Kārtikeya the son of Gaurī was a friend of Kāvyapuruṣa and he felt very uncomfortable when the latter made an attempt to run away.

I. 23. नान्यत् । In this connection, the verse occurring in this work on page 66, is noteworthy :—

द्वष्टाऽन्येभं छेदमुत्पाद्य रज्वा यन्तुर्वाचं मन्यमानस्तुणाय ।
गच्छन्दप्रेन नागराजः करिण्या प्रेम्णा तुल्यं बन्धनं नास्ति जन्तोः ॥

I. 25. अनुर्वत्सैनं निर्वर्तय च । Sāhityavidyā is the realisation of the connections that exist between the S'abda and the Artha. By this statement, Rājaśekhara wants to convey that Sāhityavidyā alone is able to revive the creative faculty in poets even when poetry is extinct.

I. 26. काव्यविद्यालातकाः । Kāvyavidyāsnātakas are those who after studying the Kāvyavidyā begin to compose poems.

Pages. 8-9.

*[Read तत्राभियुज्ञाना तमौमेयी यं वेषं यथेष्मसेविष्ट स तत्रस्याभिः खीभिरन्वकियत । सा प्रवृत्तिरौड्मागधी etc. This portion seems to have been based on भरतनाव्यशास्त्र chapter. 13.]

Cf. चतुर्विंधा प्रश्नतिश्च प्रोक्ता नाव्यप्रयोक्तुभिः ।
आवन्ती दक्षिणात्या च पाञ्चाली चौड्मागधी ॥

अत्राह—प्रवृत्तिरिति कस्मात् । उच्यते—पृथिव्यां नानादेशवेषभाषाचारवार्ताः ख्यापयतीति प्रवृत्तिः । प्रवृत्तिश्च निवेदने । अत्राह—यदा पृथिव्यां नानादेशाः सन्ति, कथमासां चतुर्विधत्व-सुपपन्नम् । समानलक्षणशासां प्रयोग उच्यते । एवमेष समानलक्षणप्रयोगः । किंतु नानादेशवेष-भाषाचारो लोक इति कृत्वा लोकानुमतेऽनुवृत्तिसंधितस्य नाव्यस्य मया चतुर्विधत्वमभिहितं भारत्यारभट्टी सात्वती कैश्चिकी चेति । वृत्तिसंधिर्तेष्व प्रयोगैरभिरता देशाः । यतः प्रवृत्तिचतुष्यमभिनिर्वृत्तं प्रयोगश्चोत्पादितः । तत्र दक्षिणात्या भवेत् बहुगीतचत्यवाद्या कैश्चिकीप्राया चतुरमधुर-ललिताङ्गाभिनया । यथा—

महेन्द्रो मलयः सह्यो मेलकः पलपिञ्जरः ।
एतेषु संधिता देशाः स हेयो दक्षिणापथः ॥
कोशलास्तोशलास्त्रैव कलिङ्गा एव गोशलाः ।
द्रविडान्नमहाराष्ट्रा वैष्णा वै वानवासजाः ॥
दक्षिणस्य समुद्रस्य तथा विन्ध्यस्य चान्तरे ।
ये देशास्तेषु युज्ञीत दक्षिणात्यां तु नित्यशः ॥
आवन्तिका वैदिशिकाः सौराष्ट्रा मालवास्तथा ।
सैन्धवास्त्रव सौवीराः आनन्तरसार्वदेशकाः ॥
दाशार्णास्त्रिपुरास्त्रैव तथा वै मार्तिका मताः ।
कुर्वन्त्यावन्तिकीभेते प्रवृत्तिं नित्यमेव तु ॥
सात्वतीं कैशिकीं चैव वृत्तिमेषा समाप्तिता ।
भवेत्प्रयोगो नान्यत्र स च कर्मः प्रयोक्तुभिः ॥
अङ्गा वङ्गाः कलिङ्गाश्च वसास्त्रैऽड्रमागधाः ।
पौण्ड्रैनपालिकास्त्रैव अन्तर्गिरिबहिर्गिराः ॥
तत्र वङ्गसमा ज्येया मलदा मङ्गवत्काः ।
ब्रद्योत्तरप्रभृतयो भारगवा मार्गवास्तथा ॥
प्रार्ज्योतिपाः पुलिन्दाश्च वैदेहास्ताश्चलिपकाः ।
प्रागाः प्रावृत्यास्त्रैव युज्ञन्ति ह्याड्रमागधीम् ॥
अन्येऽपि देश एभ्योपि ये पुराणे प्रकीर्तिताः ।
तेषु प्रयुज्यते ह्येषा प्रवृत्तिस्त्रौड्रमागधी ॥
पाश्चालमध्यमायां तु सात्वत्यारभट्टी स्मृता ।
प्रयोगस्त्वल्पगीतार्थं आविद्गतिविश्रमः ।
पाश्चालशौरसेनाश्च कार्मीरा हस्तिनापुराः ॥
बाहीकाः शाकलास्त्रैव मद्रकौशीनरास्तथा ।
हिमवत्संधिता ये च गङ्गायाश्चोत्तरां दिशम् ॥
ये त्रिता वै जनपदास्तेषु पाश्चालमध्यमा ।

The verses आर्द्रदेवन्दन and आ मूलतो are quoted in सदुक्तिकर्णभृत (II-86 and 99) under Rājaśekhara.

P. 8. l. 23. A reads परिमण्डलितान्तरीयम् instead of परिमण्डलितोत्तरीयम्.

P. 9. l. 26. Read “अनन्तानपि हि देशांश्चतुर्धैवाकल्प्य कल्पयन्ति चक्रवर्तिक्षेत्रं समासेन । तद्वान्तरविशेषः पुनरनन्ता एव” इति यायावरीयः ।]

l. 3. अथ etc. After tracing the origin and history of metrical composition, the author in the next two pages (8-9) seeks to explain the varieties of poetical composition in accordance with the natural surroundings, and customs and manners of the different people. These are called styles and Rājaśekhara classifies them into four distinct groups. These four groups, each consisting of Pravṛtti, Riti and Vṛtti, are already mentioned by Bharata in chapter 13 of his Nātyaśāstra. Rājaśekhara adds to the description of the four groups, four verses of his own, describing women's dress in four parts of India with the preamble—तां ते सुनयोऽमितुष्टुवुः and seeks in these pages to discover scientific explanations for the different styles of writings which existed in early Sanskrit compositions. Incidentally, he mentions also the four Pravṛttis or वैष्णविन्यास, Vṛttis or विलासविन्यास and Rītis or वचनविन्यास adopted by the people living in the four divisions of India.

In the eastern part of India, there are: Auḍramāgadhi Pravṛtti, Bhāratī Vṛtti and Gauḍiyā Riti.

In the Pāñcāla country, there exist: Pāñcalamadhyamā Pravṛtti, Sāttvatī and Ārabhaṭī Vṛttis and Pāncāli Rīti.

The countries of Avantī etc. have: Āvantī Pravṛtti, Sāttvatī and Kaisikī Vṛttis.

The Southern part of India has: Dākṣinātyā Pravṛtti, Kaisikī Vṛtti and Vaidarbī Rīti.

Among the Pravṛttis, Vṛttis and Rītis mentioned above Rājaśekhara seems to attach a relative superiority to the Vaidarbī, Kaisikī and Dākṣinātyā style of the southern India; because he states that Kāvyapuruṣa was pleased and brought under control by Sāhityavidyāvadhū only through the style current in South India. It seems, however, strange that he failed to recognize the Lāṭīyā Rīti of the dialects of the countries Avanti etc. though the whole of the Avanti or Lāṭa country had been frequently described by him in his works. (See Kāvyamimāṃsā p. 34. 1. 7 and Bāla-rāmāyaṇa, act X). The reason for this, seems to be that he did not favour the idea of creating a new Rīti of Lāṭīyā as proposed for the first time by Rudraṭa, because there is not much difference between the two Rītis, Pāncāli and Lāṭīyā. In the history of the development of Rītis, Bhāmaha did not acknowledge the existence

of distinct classes of Rīti such as Gaudiyā and Vaidarbī; while Dandin in his work established the relative superiority of the Vaidarbī style over that of the Gaudī. To these two, Vāmana added a third, the Pāñcālī, and Rudraṭa a fourth, the Lāṭīyā. Thus four Rītis were acknowledged by critics in the period when Rājaśekhara flourished; but he recognized only three Rītis after omitting the Lāṭīyā. This fact he again mentions on p. 10. l. 5.

Page 10.

1. 2. For the complete description of the Cakravartikṣetra, see p. 92 of the Kāvyamīmāṃsā.

1. 3. Beyond the Cakravartikṣetra, there are the lands called Harivarṣa and Kimpuruṣavarṣa which are the abodes of divine beings.

1. 5. तिसः । Rudraṭa who flourished before Rājaśekhara and who is often quoted in this work, had acknowledged four Rītis including the Lāṭīyā in his Kāvyaśāṅkāra (2. 4-6.). The reason why Rājaśekhara did not recognise the fourth Rīti is already mentioned.

पुरस्तात् । Rītis are proposed to be treated of in the third Adhikaraṇa 'Rītinirṇaya' as enumerated on the first page of the Kāvyamīmāṃsā. This statement also clearly shows that Rājaśekhara wanted to complete this work in eighteen Adhikaraṇas. For the three Rītis see p. 31. l. 6. of the Kāvyamīmāṃsā.

* [1. 6. वत्सगुल्मम् । cf. अभूतां दक्षिणात्यस्य द्विजातेः सोमशर्मणः ।

वत्सगुल्माभिधी पुत्रौ..... ॥ (बृद्धकथामञ्जरी. 1. 3. 4.)]

दक्षिणापथे सोदयौं राजपुत्रौ वत्सगुल्मौ । ताभ्यामध्यासितो देशो वत्सगुल्मक इति प्रतीतः ।
(Jayamangalā on Kāmasūtra 5. 6. 36.) (?)]

1. 6. वत्सगुल्मम् । Rājaśekhara thinks that Vatsagulma is a city in the country of Vidarbha. This Vatsagulma may be identified with the Vanśagulma which is situated near the source or first fall of the river Narmadā. Cf. Mahābhārata, Vana. cha. 83. 9. But Vātsyāyana in his Kāmasūtra (5. 6.) mentions Vatsagulma and Vidarbha as two distinct countries. Cf. प्रेष्यभिः सह तदेषानागरकपुत्रान् प्रवेशयन्ति वात्सगुल्मकानाम् । ३५ । स्वैरेव पुत्रैरन्तःपुराणि कामचारैर्जननीवर्जमुपमुज्यन्ते वैदर्भकाणाम् । ३६ । This Vatsagulma of Kāmasūtra may represent the kingdom of Udayana Vatsarūja.

1. 9. संबन्धिन्यौ । Gaurī and Sarasvatī are related to each other because the daughter of Gaurī was given in marriage to the son of Sarasvatī.

* [1. 14. प्रेत्य चेह च नन्दति । Cf. स्वर्धम् संदधानो हि प्रेत्य चेह च नन्दति । (अर्थशास्त्र 1. 3.)]

1. 14. Thus, he who knows the origin and development of poetical composition, feels happy both here and hereafter.

Adhyāya IV.

1. 17. पदवाक्यविवेकः । This subject comprises three chapters 4, 5 and 6. The fifth chapter which deals with the Kāvya-pāka must also be taken as a sub-division of the main subject पदवाक्यविवेक; because काव्यपाककल्प is nothing but the selection of such words and sentences as may be appropriate to the Rasa. पाठप्रतिष्ठा the subject of the seventh chapter, therefore, is mentioned after the पदवाक्यविवेक in the first chapter, while enumerating the subjects treated of in this work.

* [1. 18. बुद्धिमानाहार्यवुद्धिश्च । Cf. बुद्धिमानाहार्यवुद्धिर्बुद्धिरिति पुत्रविशेषाः । शिष्यमाणो धर्मार्थाचुपलभते चानुतिष्ठति च बुद्धिमान् । उपलभमानो नानुतिष्ठत्याहार्यवुद्धिः । अपाय-नित्यो धर्मार्थद्वेषी चेति दुर्बुद्धिः । (अर्थशास्त्र 1-17.)]

1. 18. शिष्यम् । Vāmana divides poets into two classes as अरोचकि and सतुणाभ्यवहारि, and mentions only the first among the two as शिष्य or one who is fit to receive instructions. (See. Kāvya. Sūtra. 1-2.) Rājas'ekhara follows both Vāmana and Kautilya in this respect and divides poets into three classes as बुद्धिमान्, आहार्यवुद्धि and दुर्बुद्धि. The first two only are stated by him as शिष्य or competent to receive instruction.

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1. 5. अन्यथावृत्तिः=quite contrary to the preceding two.

प्रतिपत्तिः=right observation.

A student who is intelligent hears from others but once and forthwith brings the precepts into practice. He is required to go to his teacher only for advanced studies.

1. 10. सारखतोऽनुभावः=literary intelligence and activities.

औपनिषदिके । The methods by which he also can get it, will be explained in the Aupaniṣadika or the last Adhikarāṇa of the

Kāvyamīmāṃsā. This statement also indicates that Rājaśekhara wanted to complete the work in eighteen Adhikaraṇas.

* [l. 13. Cf. 'चित्तकार्यमवधानम् । अवहितं हि चित्तमर्थान् पश्यति ।' बामनीयलङ्कार 1. 3. 17].

1. 15. यद्गोचरे च विदुषां निषुणैकसेव्यम् । Construe:—विदुषां गोचरे यत् निषुणैकसेव्यम् । The words विदुषां गोचरे refer to the subjects to be mastered by scholars.

Among the subjects to be learnt by scholars, the literary secrets should be attempted only by the most clever persons.

S'yāmadeva who is represented here by Rājaśekhara as laying a special stress on the doctrine of Samādhi as the main factor in poetical composition, may be identified with S'yāmilaka, the author of the Pādatāḍitakabhbhaṇa. For the view of S'yāmilaka on this subject, see the following verse:

इदमिह पदं मा भृदेवं भवतिवदमन्यथा कृतमिदमयं ग्रन्थेनाथो महानुपपादितः ।

इति मनसि यः काव्यारम्भे कर्वेभवति श्रमः सनयनजलो रोमोद्भेदः सतां तमपोहति ॥ ३ ॥

S'yāmilaka's Pādatāḍitaka.

* [l. 18. Cf. अभ्यासो हि कर्मणां निरतिशयं कौशलमावते । Ibid. 1-3-24].

ll. 19-23. This distinction between समाधि and अभ्यास as inward and outward activities, does not appear to be quite clear. For both are mental activities according to the definitions मनस एकाग्रता and अविच्छेदेन शीलनम्. But the author seems to indicate that समाधि relates to the thinking mind while अभ्यास is constant practice. Yāyāvariya thinks that these two faculties only strengthen the literary power or शक्ति which alone can create poetry. This power is different from प्रतिभा and व्युत्पत्ति; because they are the effects of the same power. Here Rājaśekhara follows the view of Rudraṭa.

Cf. मनसि सदा सुसमाधिनि विस्फुरणमनेकधामिषेयस्य ।

अङ्गिष्ठानि पदानि च विभान्ति यस्यामसौ शक्तिः ॥ (K. A. 1-15.)

Rudraṭa differs in this respect from Daṇḍin and Vāmana both of whom hold that प्रतिभा is the chief requisite in poetical compositions. Cf. नैसर्गिकी च प्रतिभा. (Daṇḍin 1-103.) कवित्वशीर्जं प्रतिभानम्, (Vāmana. 1-3-16.)

1. 25. प्रतिभा is another mental faculty by which those things that are not even perceived by poets are easily conceived and expressed. This is called mental perception or मानसप्रत्यक्ष.

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*[1. 1. मेधाविरुद्ध was a rhetorician too. cf. ननु दण्डमेधाविरुद्धभामहादि-कृतानि सन्त्येवालङ्कारशास्त्राणि । नमिसाधु's commentary on Rudraṭālankāra p. 2. His name occurs in भामह too.]

1. 1. Both Medhāvirudra and Kumāradāsa were born blind but became great poets. Kumāradāsa is well known as the author of the Jānakīharana, an excellent but long Kāvya work comprising 20 Sargas. He is said to have ruled over Ceylon and is believed to be a contemporary of Kālidāsa. Two incomplete editions of the Jānakīharana have been published, one from Jaypore in 1893 and the other from Bombay in 1907. The undernoted verse also occurs in the Sūktimuktāvalī regarding the poetic skill of this blind author :

जानकीहरणं कर्तुं रघुवंशे स्थिते सति ।
कविः कुमारदासथ रावणथ यदि क्षमः ॥

Medhāvirudra is known from the references of Namisādhu and Bhāmaha, but more as a rhetorician than as a poet. It is also doubtful whether Medhāvirudra is the name of a single person or of two, namely Medhāvi and Rudra. The single name of Medhāvi is mentioned by Bhāmaha, while that of Rudra appears as the name of the author of the Śṛngāratilaka where the author exhibits his skill as a poet.

1. 2. In this sentence, the meaning of किञ्चन is doubtful because of the two constructions किंच न and किञ्चन. In fact, the author here makes an attempt to prove his contention with two arguments. He seeks to prove that poets endowed with प्रतिभा can mentally conceive everything that they want to describe without ever actually perceiving them. To prove this, he first points out that even those who were born blind have become excellent poets. If we take two words as किञ्च and न, the second argument will be in the form of a question: Do the poets not visualize and describe the customs and manners of the people belonging to other countries and islands without the personal knowledge of those things ?. The obvious answer is : they do so describe with the faculty of their प्रतिभा. This fact is stressed upon in the following verses taken at random from the works of Kālidāsa. If the word किञ्चन is taken as one word, it should be construed as an adjective to the word

*[l. 4. प्राणानामनिलेन (अभिज्ञानशाकुन्तल VII. 12.)]

l. 4. In this verse Kālidāsa describes the sages practising penance on the mount Hemakūṭa situated in the land of Kimpu-ruṣavarṣa which could not conceivably be seen by him from Bhāratavarṣa (see p. 92 of this work).

*[l. 8. अनेन सार्धे (रघुवंश. VI. 57.)]

l. 8. Here also Kālidāsa describes the condition of an island on the opposite side of the country of the king in question and refers to the Lavaṅga flower grown in that island. Did he actually visit the place ?.

*[l. 12. हरोऽपि (कुमार. III. 67.)]

l. 12. Again, the same poet describes the conduct of Mahādeva when he falls in love with Pārvatī. Can such scenes be envisaged ?.

*[l. 16. तथागतायाम् । (रघु. VI. 82.)]

l. 16. The feelings of a lady for the first time in the presence of her lover, and the behaviour of her maid servant at that time, are fully described here by the same poet, who, being a male, is not expected to know the true feelings of a female mind.

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l. 1. Three kinds of neophytes develop into three different types of poets as under :—

S'isya	Poet
शुद्धिमानः=	सारखतः ।
आहार्यबुद्धिः=	आभ्यासिकः ।
दुर्बुद्धिः=	औपदेशिकः ।

l. 4. तत्त्वशेषम् । Several efforts through the aid of Mantras and some Tāntric practices.

l. 5. फाणितम्=raw sugar.

l. 10. उत्कर्षः । Yāyāvarīya thinks that eminence or superiority is always preferable and that the combination of several qualities brings forth eminence.

*[l. 19. एकस्य. Read न्यस्य विदधवदनेषु. cf. तत्काव्यमारोप्य पदं विदधवक्षेषु विश्वं परिवस्त्रमीति ॥ (रघु-शङ्कारतिलक. II. 70.)]

l. 19. All MSS read न्यस्याविदधवदनेषु etc. If this reading is accepted the meaning of the second half would be : good poetry, while travelling, tramples upon the faces of the uncultured people with its

footsteps (words) like one eager to see the world. Here the introduction of uncultured people does not militate against the context because such men are unable to distinguish between good or bad poetry. Compare also the verse of the S'ringāratilaka above quoted. A better reading as न्यसद्विदग्धवदनेषु, therefore, is suggested here instead of न्यसाविदग्ध etc.

I. 21. भावक is a critic or a सहृदय.

I. 23. कः पुनः । There is no real difference between these two functions of कारणित्री and भावयित्री because a poet himself may be a good critic or *vice versa*.

I. 26. भावकस्तु कविः = that poet who is himself a critic. This remark supports the contention of the Ācāryas stated in line 23.

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I. 1. Kālidāsa is here represented as refuting the view accepted by the Ācāryas. He seems to be of opinion that the critical and poetical faculties are quite distinct and are found rarely combined in one and the same person. But Rājaśekhara does not mention the place where Kālidāsa must have expressed this view. Very probably the underlying idea has been drawn from the following verse occurring in his S'ākuntala.

आ परितोषाद्विदुषां न जातु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥ 1-2.

From this, it appears that Kālidāsa was of opinion that poets do not feel at ease until their composition is well-received by critics. Similar expressions are also made by him in his Raghuvaṁśa and Mālavikāgnimitra.

Cf. तं सन्तः श्रोतुर्महित सदसद्यक्तिहेतवः ।

हेत्रः संलक्ष्यते व्याप्ति विशुद्धिः इशामिकाऽपि वा ॥ Raghuvavaṁśa 1-13.
and सन्तः परीक्ष्यान्यतरद्वजन्ते मूढः परप्रत्ययनेयवुद्धिः । Mālavikāgnimitra. I.

I. 3. This verse also strengthens the view that these two faculties of composition and criticism seldom combine in one person.

* [I. 7. Two verses of मङ्गल are quoted in सदुक्तिकर्णमृत—

यदाख्यानासङ्कादुषसि पुनते वाचमृषयो यदीयः संकल्पो हृदि सुरुतिनामेव रमते ।
स सार्वीः सर्वज्ञः पथि निरपवादे कृतपदो जिनो जन्तुनुच्छैः दमयतु भवावर्तिपतितान् ॥
निष्किञ्चनत्वाद्विधुरस्य साधोरभ्यर्थितस्यार्थिजनस्य किञ्चित् ।
नात्मीति वर्णा मनसि ब्रह्मन्तो निर्गम्तुमिच्छन्त्यसुभिः सदैव ॥ 5-290.

अरोचकिनः सतृणाभ्यवहारिणश्च etc.

Cf. अरोचकिनः सतृणाभ्यवहारिणश्च कवयः ॥ १ ॥ इह खलु द्वये कवयः संभवन्ति । अरोचकिनः सतृणाभ्यवहारिणथेति । अरोचकिसतृणाभ्यवहारिशब्दौ गौणार्थौ । कोऽसावर्थः । विवेकित्वमविवेकित्वं चेति । यदाह—

पूर्वे शिष्या विवेकित्वात् ॥ २ ॥ पूर्वे खलु अरोचकिनः शिष्याः शासनीयाः । विवेकित्वात् विवेचनशीलत्वात् ।

नेतरे तद्विपर्ययात् ॥ ३ ॥ इतरे सतृणाभ्यवहारिणः न शिष्याः । तद्विपर्ययात् । अविवेचनशीलत्वात् । न च शीलमपाकर्तु शक्यम् । (वामनालङ्कार 1. 2. 3)]

I. 7. The Bhāvakas or critics are divided into two distinct classes by Maṅgala as अरोचकि and सतृणाभ्यवहारि. In Vāmana's Kāvyālaṅkārasūtra, the same division is found with reference to poets but not critics. It may be surmised from this statement of Rājaśekhara : “कवयोऽपि भवन्ति । इति वामनीयाः” that Maṅgala was earlier than Vāmana (cir. 800 A. D.).

II. 10-17. Yāyāvarīya disagrees with the contention of Vāmana regarding the division of poets, and sticks to his original classification given in the beginning of the chapter as उद्घिमानाहार्यवुद्धि etc. He advances two important arguments in rejecting Vāmana's classification of poets. Firstly, that if the quality of अरोचकिता is inherent from birth it cannot be changed by human effort. Secondly, that if it springs through the medium of the knowledge of reality, it is not likely to take effect when a good piece of poetry is placed before him. Similarly, the other quality of सतृणाभ्यवहारिता is common to all in the beginning, but it disappears when one begins to discriminate the best from the worst by virtue of deeper study.

I. 20. Scholarship without jealousy is a rare virtue. It is a truism and with this the author feintly hints at Bāṇa who in his Harṣacarita 6th Ucchvāsa writes as follows :—

कपिरचपलः कविरमत्सरः वणिगतस्करः + + +
× × राजसूनुरुदुर्विनीतश्च जगति दुर्लभः ।

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I. 4. This line must be construed as :—

भावकः कवेः यज्ञ भवति तत् किम् । ही नित्रम् ।

I. 5. *Cf.* किं कवेस्तस्य काव्येन सर्ववृत्तान्तगमिनी ।

कथेव भारती यस्य न व्याप्तोति जगन्नयम् ॥

Harṣacarita 1-10.

*[I. 7. *Cf.* सत्यं सन्ति गृहे गृहे सुकवयो (शास्त्रतिलक. 1-17)].

l. 7. Bāṇa has expressed a similar sentiment in the following verse:—

सन्ति शान इवासङ्घा जातिभाजो गृहे गृहे ।
उत्पादका न बहवः कवयः शरभा इथ ॥

Harsacarita 1-6.

*[l. 10. सर्वभिनयनिष्ठां दृष्टा नाथ्यगृजा न याः । नाथ्यगृजा । ब्रह्मणा ।

नाथ्यारुयं पञ्चमं वेदं सेतिहासं करोम्यहम् । (नाथ्यशास्त्र. 1-15)].

l. 10. Construe as:—

याः सर्वभिनयनिष्ठां नाथ्यगृजा न दृष्टाः ताः विकियाः उल्लमन्ति ।

l. 11. वाग्भावकः and हृदयभावकः । Some critics seem to appreciate poetry and express their appreciation while others appreciate at heart but do not express. Some scholars, however, are inclined to interpret the sense of these two terms in a somewhat different manner. The Vāgbhāvakas are those who are apt to lay much stress on the words of poetry, while the Hṛdayabhāvakas are disposed to lay an emphasis on the essence of poetry.

l. 14. Some critics, while going through a poem, discover simultaneously the existence of qualities that are to be praised and the non-existence of the blemishes to be condemned.

l. 18. सात्मानम् । This should be separately read in prose as: सः आत्मानम् । For similar usages refer to संष दाशरथी रामः and संष शिष्यहिताय नः ।

l. 21. All MSS. read पदान्तरम् । But यदा is here suggested as it is followed by तदा in the next half. The general purport of the whole chapter is stated in this verse.

l. 23. It has already been said that the two qualities of प्रतिभा and व्युत्पत्ति, essential for poetical excellence, arise from the S'akti or the power of imagination with which only a few are blessed. प्रतिभा has been discussed in this chapter while व्युत्पत्ति will follow in the next.

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ll. 2-5. बहुज्ञता । Ācāryas define व्युत्पत्ति as बहुज्ञता. Here the word बहु or 'many' represents the subjects such as लोकविद्याप्रकीर्णक etc., a knowledge of which is imperative on a poet who makes an attempt at writing poetry. A list of these subjects, probably for

the first time, is given by Vāmana in his Kāvyālaṅkārasūtra. (1. 3. 1-20.) The knowledge of these subjects is known as Vyutpatti and is an essential factor in the composition of poetry. This has been acknowledged by such early writers on poetics as Daṇḍin, Vāmana and others. (See Kāvyādarśa 1-103, and Kāvyālaṅkārasūtra 1-3-1.) Abhinavagupta, however, holds a different view regarding the definition of Vyutpatti. He says in his Locana (p. 137. N. S. ed.) समस्तवस्तुपौर्वार्थपरामर्शकौशलं व्युत्पत्तिः ।

While Mammata defines this Vyutpatti as निषुणता, he does not add any further explanation. Rājaśekhara, however, differs from the Ācāryas, and is inclined to take the subjects लोक, विद्या, प्रकीर्णक etc., as the source of काव्यार्थ or the theme of poetry but not the cause of poetry itself. (See chapter 8th of this work). While defining Vyutpatti he follows Rudraṭa and characterises it as उच्चितानुचितविवेकः ।

Cf. छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् ।
युक्तायुक्तविवेको व्युत्पत्तिरियं समासेन ॥

Rudraṭa 1. 18.

In the works of Ānandavardhana and Abhinavagupta the definition of Vyutpatti is similar to that of Rudraṭa. (See Dhvanyāloka p. 137) According to Rājaśekhara, therefore, the faculty of discrimination which is effected by the study of छन्दोव्याकरण etc., is known as Vyutpatti.

* [ll. 6—10. आनन्द is आनन्दवर्धन the author of ध्वन्यालोक.

ध्वनिनाऽतिगमीरेण काव्यतत्त्वनिवेशिना ।

आनन्दवर्धनः कस्य नासीदानन्दवर्धनः ॥

(राजशेखरस्य)

Cf. द्विविधो हि दोषः कवेरव्युत्पत्तिकृतोऽशक्तिकृतश्च । तत्राव्युत्पत्तिकृतो दोषः शक्तिरस्कृतत्वात्कदान्वित लक्ष्यते । यस्त्वशक्तिकृतो दोषः स ज्ञाटिति प्रतीयते ।

परिकरस्त्रोक्तश्चात्रः—

अव्युत्पत्तिकृतो दोषः शक्त्या संत्रियते कवे: ।

यस्त्वशक्तिकृतस्तस्य स ज्ञाटित्यवभासते ॥

(ध्वन्यालोक. तृतीयोऽथोत.)

This verse is quoted by Hemacandra in his काव्यानुशासनविवेक.]

ll. 6-14. In order to decide the superiority among these two factors: Pratibhā and Vyutpatti, Rājaśekhara quotes here the views held by two earlier writers Ānandavardhana and Maṅgala on

the same question. Ānandavardhana records his view on this question in his Dhvanyālokā (pp. 137 and 147). He holds that Pratibhā is more important to a poet than Vyutpatti and proves his contention by citing an instance from the Kumārasambhava, where Kālidāsa describes the amorous sports of Pārvatī and S'iva. This description, he seems to think, is improper and is the result of the poet's want of Vyutpatti, but the propriety of this portion has been maintained admirably by poet's Pratibhā or genius (S'akti). Here, it may be noted that Ānandavardhana uses the word S'akti to mean Pratibhā while Rājaśekhara limits the use of S'akti to denote the cause of Pratibhā. (See page 11. l. 22) In support of this view of Ānandavardhana, Rājaśekhara cites another instance by a verse एतत्किं etc. Here, impropriety due to want of Vyutpatti, may be discovered because the son Kārtikeya is said to have asked his mother Pārvatī certain questions regarding his father when he had the quarters as his garments (दिगम्बर). This impropriety does not find full expression owing to the Pratibhā of the poet who concludes the topic by saying that the Devī smiled and stopped her son from asking further questions of an improper nature, thus diverting the attention of the reader.

ll. 15-22. Maṅgala, another expert on poetics, however, held a different view which made Vyutpatti more important than Pratibhā for a poet. Here all the MSS. read: वैदर्यीचित्तचित्तानाम्। The word चित्त or चित्र may be read in the place of चित्त. If this suggestion is accepted, the passage will mean that the readers, while appreciating a poet's वैदर्यीचित्त or चित्र which is the effect of his Vyutpatti, do not care much for his want of erudition in शब्दार्थ-गुम्फना which depends on his Pratibhā. This view is illustrated by means of the verse: कृतः कण्ठे निष्को नहि etc. In this verse the poet exhibits his power of discrimination or Vyutpatti when he states that a lady removes heavy ornaments, dress, etc. from her body but puts on a light *neglige'* in silk when directly she engages herself in amorous sports.

This descriptive skill arises out of the poet's Vyutpatti which is the result of his study of the Kāmasūtra (4. 1.) where we meet with the following passages:

प्रतनुश्लक्षणाल्पदुकूलता परिमितमाभरणं सुगन्धिता नात्युल्बणमनुलेपनं तथा शुक्लान्यन्यानि
पुष्पाणीति वैहारिको वेषः ॥ २५ ॥

In this verse readers appreciate the Vyutpatti of the poet and do not denounce him for his lack of Pratibhā or शब्दार्थेणुम्फना ।

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* [l. 1. जङ्घाकाण्डो also in काव्यप्रकाश VII.]

ll. 1-4. In this verse, the poet has exhibited both Pratibhā and Vyutpatti, and Rājaśekhara thinks that the poet who possesses both the faculties, is the best. Here, the poet's Vyutpatti of Nātya can be discovered by referring to the definition of Dāndapāda, a kind of dancing described in the Nātyaśāstra and the Saṅgitaratnākara. cf. Nātyaśāstra-(G.O.S. No. 36.)

नूपुरं चरणं कृत्वा दण्डपादं प्रसारयेत् ।
क्षिप्राविद्धकरं चैव दण्डपादं तदुच्यते ॥

and

4-143.

चारी नूपुरपादोऽथ दण्डपादाद्युतः करः ।
दण्डवच्यस्यते यत्र दण्डपादं तदुच्यते ॥
सूरयो विनियुजन्ति तत्साटोपपरिकमे ॥

Saṅgitaratnākara 7-711.

The Pratibhā of the poet also is well exhibited here by his excellent description of the dance of the Devī in the most appropriate words.

* [l. 20. लोलश्लाङ्कूल also in सरस्वतीकण्ठाभरण. Read मालंधोत्ताल.]

ll. 20-24. Bhojadева quoted this verse in his Sarasvatī-kaṇṭhābharaṇa (2-69) to illustrate पदरचना. How the poet here zealously observes the methods of रचना may be gathered from the remarks of Bhojadeva:

अधिकानामपुष्टार्थानामपि पदानामनुश्रासाय छन्दःपूरणाय चार्थानुगुण्येन रचितत्वादियं पदरचना ।

l. 25. In this verse, the author illustrates the skill of a poet in composing complete sentences only with nouns without using any verb.

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*[l. 11. देवी पुत्रमसृत attributed to योगेश्वर in सदुक्षिकर्णमृत ; also in सरस्वतीकण्ठाभरण.]

I. 11. The verse देवी पुत्रमसूत etc. is quoted by Bhojadeva in his Sarasvatikāñthābharaṇa (4-176). This verse is also found in the Sūktimuktāvali and is attributed to Trivikramabhaṭṭa. Bhoja finds in this verse a variety of Parikarālāṅkāra while Rājaśekhara quotes this verse to illustrate an Arthakavi.

II. 15-19. In this verse न प्राप्तम् etc. यमकशब्दालङ्कार is illustrated by repetition of two words विषमरणम् and भागीरथ्याम् in two different senses. In the verse आन्त etc. रूपकालङ्कार is illustrated.

*[I. 21. Read as स्तनतटपरिणाहो दोर्लतालेश्वरीमा । प्रतीच्छत्याशोकी also in सरस्वतीकण्ठाभरण].

I. 20-25. Here उक्ति indicates a beautiful presentation of certain ideas. For an attractive presentation, poets must make use of the quality or गुण known as Samādhi. This is considered by Daṇḍin as the most important among the Guṇas.

cf. तदेतत्काव्यसर्वसं समाधिर्नाम यो गुणः ।

कविसार्थः समग्रोऽपि तर्मनसुपजीवति ॥ Kāvyādarśa. 1-100.

The two verses quoted here to illustrate an उक्तिकवि indicate that समाधि is the chief factor in उक्ति. Samādhi has been defined by Daṇḍin, Bhoja and others as अन्यधर्मस्यान्यत्रारोपणम् । Bhoja, in the second verse प्रतीच्छति etc. illustrates Samādhi. In these two verses such words as लाघ्य, लेश्व, निपेय and प्रतीच्छति, अनुवदति, अवतरति, denote the quality known as Samādhi.

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*[II. 3. 7. मूलं वालक. (विद्वालभजिका IV. 5.)]

I. 3. In this verse, the skill of a Rasakavi is illustrated. Here, a poet describes the beauty of the river Tāmraparṇī and its water which transforms itself into pearls and adorns the breasts of beautiful ladies. The poet thereby gives vent to his inner feeling of Śringāra.

I. 7. मार्गकविः । The word 'Mārga' denotes here the Ritis वैदर्भी, गौडी etc. See Daṇḍin 1. 40. This verso represents the Vaidarbhi style which has been acknowledged by early writers as the best.

*[I. 11 आत्मारामा वेणीसंहार. 1-23.]

I. 22. पौरस्त्यानाम् । The Gaudas are generally called Paurastyas and their छाया or style is known as the Gaudiyā style. Daṇḍin

in his Kāvyādarśa uses this word पौरस्त्व्य to represent the Gaudas and calls their Rīti as गौडीया. (see 1-50.)

I. 23. प्रवभाति=author of a Mahākāvya.

I. 24. अन्यतर=Saṃskṛta or one of the Prākṛta dialects.

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*[ll. 5.-6. cf. सुपां तिणां च व्युत्पत्तिं वाचां वाञ्छन्स्यलङ्कृतिम् ।

तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीढशी ॥ (भामह. 1-14).

व्युत्पत्तिः सुपिणां या तु प्रोच्यते सा सुशब्दता । सरस्वतीकण्ठाभरण I.

आवापोद्धरणे and यत्पदानि (वामन 1-3-15); सति वक्तरि (Ibid. 1-2-11).

For the text of वामनीयालङ्कार the commentator सहदेव says as under :—

वेदिता सर्वशास्त्राणां भट्टेऽभून्मुकुलाभिधः ।
लङ्घना कुतश्चिदादर्शं भ्रष्टामायं समुद्धतम् ॥
काव्यालङ्कारशास्त्रं यत्तेनतद्वामनोदितम् ।
असूया तच कर्तव्या विशेषालोकिभिः क्वचित् ॥
आकर्ण्य भवतस्तस्माद्विग्रहितस्य विधीयते ।
वित्तिः सहदेवेन वामनीयस्य सम्प्राप्ति ॥

pp. 20-21. For सहकारपाक and वृन्ताकपाक cf. वामन (3-2-14).

गुणस्फुटत्वसाकल्ये काव्यपाकं प्रचक्षते ।
चूतस्य परिणामेन स चायमुपर्मायते ॥
सुपिण्डसंस्काराय यत्किष्टवस्तुगुणं भवेत् ।
काव्यं वृन्ताकपाकं स्याज्जुगुप्तान्ते जनास्ततः ॥

p. 21. I. 4. कुकविता हि सोच्छासं भरणम् ।

cf. कुकवित्वं पुनः साक्षान्मृतिमाहुर्मीर्नीयिणः ।

भामह 1-12.

For कपित्थपाक cf. अहृथमसुनिर्भेदं रमवत्त्वेऽप्यपेशलम् ।

काव्यं कपित्थपाकं तत् केपांचित्सदर्शं यथा ॥ (भामह V-62).]

II. 4-23. In three chapters 4-6, the author treats of पदवाक्यविवेक and other subjects connected with it. Thus, naturally the topic of पाकप्रतिष्ठा which is subordinate to the main subject of पदवाक्यविवेक is introduced in the 5th chapter. After discussing the nature of Pratibhā, Vyutpatti, and classification of poets, the author starts a discussion in order to determine the nature of the Kāvyapāka, and records the opinions of earlier authorities on that point. Pāka in poetry means 'maturity' and it originates from the constant practice of composing poems. Maṅgala is of opinion that this maturity consists in the knowledge of nouns and verbs, obtained by constant hearing, and that this kind of knowledge is also called Vyutpatti. The Ācāryas differ from

Māngala and define Pāka as the competency of a poet to select suitable words and to put them in appropriate places. This view of the Ācāryas is also referred to and, as Rājaśekhara states, rejected by Vāmana in his Kāvyālaṅkārasūtra (1-3-15) where he calls this faculty of poets as अवेक्षण. To him शब्दपाक is something different and he defines this in the verse यत्पदानि etc. (Ibid. 1-3-15). Avantisundarī ridicules this view of the Vāmaniyas, but extends the sphere of Pāka further to include the propriety of Guṇa, Alaṅkāra, Rīti, ideas, words and their senses in consonance with the Rasas. Rājaśekhara definitely favours the view of Avantisundarī and quotes a well-known verse in its support. This verse सति वक्तरे etc. is also quoted by Vāmana in order to prove the superiority of the Vaidarbhi style, but not to characterise Pāka. This very Pāka has been designated by Ānandavardhana and Kṣemendra by the term of औचित्य or “propriety” in their works. (See Dhvani. p. 145, and Aucityavicāracarcā. 1-3.) Vāmana's definition of Kāvyapāka is given in the following verse:—

गुणस्फुटत्वसाकल्ये काव्यपाकं प्रचक्षते ।

चृतस्य परिणामेन स चायमुपमयते ॥

(see 3-2-14.)

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II. 3-9. Altogether nine varieties of Pāka are recognized and these may be classified under the following three heads:—

High.

मृद्धीकापाकः

सहकारपाकः

नालिकेरपाकः

Middling.

वद्रपाकः

तिन्तिडिकापाकः

त्रपुगपाकः

Low.

पिचुमन्दपाकः

वार्ताकपाकः

कमुकपाकः

Generally, later writers on poetics recognize only two Pākas मृद्धीका and नालिकेर as the best, and again, among the two the former as superior to the latter.

Adhyāya. VI.

I. 16. पदवाक्यविवेकः । In this chapter, the author explains the nature of words and sentences and shows how they constitute poetry. Both these topics relate to the main subject of पदवाक्यविवेक. In the two previous chapters, the faculty by which good words and sentences are distinguished from bad ones has been dealt with.

1. 17. व्याकरणस्मृति । Grammar also is considered as one of the Smṛtis because the grammarians distinguish the correct words from their incorrect forms with the help of memory; and also because they think that by using correct words merit is obtained in the next world. As grammar is regarded one of the Smṛtis from very early times, Jaimini also discussed its validity on Dharma in his chapter on Smṛtis पू. मी. 1. 3. (see Kumārila's Tantravārtika on Jaimini 1-3-25 and the Paspaśāṅhika of Patañjali's Mahābhāṣya.)

निरुक्तनिघण्टु । Etymological derivation and interpretation of the words are called निरुक्त. निघण्टु is a glossary of words.

शब्दः । Words are of two kinds, namely, वैदिक and लौकिक.

1. 18. तौ पदम् । According to the Naiyāyikas पद is a word with a meaning while grammarians consider it as गुमित्रनम् ।

वृत्ति means प्रवृत्ति (शब्दप्रवृत्ति); and five kinds of Vṛtti are recognized.

1. 22. अगत्त्ववचनाः=अद्वयवचनाः लिङ्गसंख्याकारकानन्वयिनः ।

This includes also चादि which is known as निपात or अध्यय. अध्यय is defined thus:—

सदां त्रिषु लिङ्गेषु सर्वासु च विभक्तिषु ।
वचनेषु च सर्वेषु यज्ञ व्येति तदव्ययम् ॥

1. 23. कर्मप्रवचनीयाः । This term applies to certain words in the प्रादि group. As these words are responsible for certain peculiarities in the construction of sentences, they are grouped separately. For the term of Karmapravacanīya see Pāṇini 1-4-83.

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*[1. 3. द्वन्द्वोऽस्मि is attributed to Bhaṭṭamuktikalāśa in the Kavikanṭhbharana 5th Saṃdhi.]

1. 3. The object in quoting this verse द्वन्द्वोऽस्मि is two-fold; first, to name the six compounds in one verse and secondly, to compose a humorous sentence with the help of the names of these compounds. This verse is attributed by Kṣemendra to Bhaṭṭamuktikalāśa who is also known as the great-grand-father of the poet Bilhaṇa the author of the Vikramāṅkadevacarita (See. 18. 75). The reading of this verse in the Kavikanṭhbharana is as follows:

द्विषुरपि सद्वन्द्वोऽहं ग्रहे च, etc. The reading preferred here:

द्वन्द्वोऽसि द्विगुरसि च गृहे न मे etc. is from the B. Ms. and the meaning of the verse will be this:—The house-holder says that though his family consists only of two members and a couple of cows, there is no reduction in household expenditure; he asks his servant, therefore, to work more in order that his labour may enrich him with a good quantity of paddy. This idea is not brought out by any other reading of this verse now available.

*[1. 12. Cf. एवं हि श्रूयते—बृहस्पतिरन्द्राय दिव्यं वर्षेसहस्रं प्रतिपदोक्ताना शब्दानां शब्दपारायणं प्रोवाच । नान्तं जगाम । बृहस्पतिश्च प्रवक्ता । इन्द्रश्चायता । दिव्यं वर्षेसहस्रमध्ययनकालः । न चान्तं जगाम । प्रियथद्विता दाक्षिणात्याः (महाभाष्य—प्रस्पशा)].

I. 17. तेषाम् etc.—These five kinds of words, when used in constructions according to special rules for their application, enrich the sentence. Here and in the next verse the word आख्यात denotes a sentence and it is not used in its usual signification of a verb.

II. 21–25. Here, the author defines वाक्य or sentence which according to him is an arrangement of words capable of conveying to others the desire of the composer. The followers of Udbhaṭa are of opinion that sentences have three distinct functions in expressing their meanings. These three functions, interconnect the meanings of words or पदार्थ and this connection is known as वाक्यार्थ. The connecting links of the words are supplied by the case-terminations or विभक्तिः which are either present, or absent at the end of the words as required by Samasa rules. उपवद्विभक्तिः is a case-ending which is due to the presence of another noun; such as the चतुर्थी, due to the combination of nouns नमः स्वर्त्ति etc. कारकविभक्तिः is a case-ending which has direct connection only with the verb.

*[1. 26. नमस्तस्मै. No. 7. of the सुभाषितावलि].

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I. 1. The power, inherent in the words without case-endings as in a compound, to express the sense of the omitted case-terminations etc. is what is called here the S'akti. In this verse, there are six words in the बहुव्रीहि compound and they retain the power of expressing अन्यपदार्थ with the meaning of one or the other of the six case-endings from द्वितीया to सप्तमी. e. g. वित्रस्ताः शत्रवः यस्मात् । स्वृहयात् । लोकः यस्मै । प्रपञ्चाः सामन्ताः यम् ।

I. 5. In this verse also, the connecting case-terminations of the words कण्ठ, दोलाग्रित etc. are supplied by the same words which retain

the power to express the meaning of the case-endings though they are absent in compound forms.

II. 17-24. मन्थगिराम्=the noise produced by the churning of the sea. This variety of अनेकारुप्यात् is called सान्तर because verbs are here interrupted by nouns. The other variety known as निरन्तर is so called because verbs are not so interrupted. The root of the verb सरस्वति in line 23 is not found in the धारुपाठ of Pāṇini. It may be, therefore, read as समस्यन्.

II. 25-27. Bhojadēva in his S'ringāraprakāśa (3rd prakāśa) states the same ten-fold division of sentences as found here and illustrates the different varieties with the same verses as are quoted here. He also enters into a very lengthy discussion which is mainly based on the two views held by the Ācāryas and Yāyāvāriya as stated here. The Ācāryas maintain that अनेकारव्यातवाक्य cannot be considered as one sentence when it includes several verbs, because one verb connecting some nouns constitutes a complete sentence. After advancing this view of the Ācāryas along with several authorities from Vararuci's Vārttika, Bhoja, following in the footsteps of Pāṇini and Patañjali, up-held the view of Yāyāvāriya as correct and denounced the view of the Ācāryas based on Vararuci's theory. Yāyāvāriya holds that there may be one sentence with many verbs provided that all of them are connected with nouns, and provided that the import of the sentence is one.

Cf. S'ringāraprakāśa :—

ननु च निरन्तरारुप्यात् समुच्चितारुप्यात्मेकार्थारुप्यात्मावृत्तारुप्यात्मित्यादयो वाक्यविकल्पा नोपपयन्ते । वाक्यकारो हि मन्यते नास्त्येव तिङ्गन्तयोः संबन्धः । तथा च तिङ्गिलः इत्यत्रातिङ्गचन-मनर्थकम् । गमानवाक्याधिकारात् । इत्यतिङ्गचनं प्रत्याचेष्ट । नवेकत्र वाक्ये द्वे तिङ्गन्ते स्त इति । एवं च वाक्यलक्षणं करोति—आरुप्यात् गाव्यव्यक्तरक्विशेषणम् ।

After advancing this theory with several authorities, Bhojadēva concludes thus :—

तदेवं सध्रकारम् भाष्यकारस्य च दर्शनेऽस्ति कियायाः कियान्तरेण संबन्धः । वार्तिककारस्तु युप्मदभ्यदादिशनिवानायर्थमारुप्यात् गाव्यव्यक्तरक्विशेषणं वाक्यम् एकतिङ्गव्यमित्यन्यदेव लौकिकात्पारिभाषिकं वाक्यलक्षणमारभते । न च तेन लौकिको व्यवहारः सिद्धयतीयुपेक्ष्यते । तदुक्तम्—

निघातादिव्यवस्थार्थं शास्त्रं यत्पारिभाषिकम् ।

साक्षात्वयवं तेन न सर्वं तुल्यलक्षणम् ॥

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1. 2. Cf. Ibid—जयन्ति सूरगलोचनाचलदपाङ्गादषिकमाः ।

l. 9. *Cf.* Ibid—ते च चेत्रे विकीर्णेलाकक्षोलीकेलयोऽनिलाः ॥

*[l. 10. चरति चतुरस्मोधि. also in सरस्तीकण्ठाभरण.]

l. 12. See Śringāraprakāśa for the other example:—

तामवातारयत्पर्णी रथादवततार च ।

l. 13. गच्छी=a car drawn by oxen.

l. 17. Construe as यदग्रे=यस्या दंष्ट्राया अग्रे and यच्चूर्सः=यस्य देवस्य श्वासः ॥
गिरिगुडक='a ball' used in play.

l. 18. In this verse the verbal form भवतु should be added to complete the sentence.

*[l. 20. अभिसुखे मयि. (शाकुन्तल. II. 45.)]

*[l. 24. कियन्मात्रम् occurs also in सरस्तीकण्ठाभरण]

*[l. 26. गुणवदलङ्घृतं च वाक्यमेव काव्यम् । *Cf.* काव्यशब्दोऽयं गुणालङ्घारसंस्कृतयोः
शब्दार्थयोः वर्तते । वामन 1-1-1.]

गुणालङ्घारचारुत्वयुक्तमप्यथिकोऽवलम् ।

काव्यमात्रयसम्पत्या मेहणेवामरद्रुमः ॥ भट्टोऽद्वृटः ॥ Contrast with
this the later developments in the definition of काव्य.]

l. 26. After explaining पदवाक्यविवेक, the author concludes the topic and declares the result. A Kāvya, according to Rājaśekhara, is nothing but a sentence having Guṇas and Alāṅkāras. All early authors on poetics from Bhāmala onwards have attached equal importance to both the words and their meanings, in the composition of a Kāvya. Rājaśekhara differs from them and holds that words alone are important in the constitution of the Kāvya. In this connection the definitions of Viśvanātha and Jagannāthapaṇḍita are noteworthy; because they also hold that sentences alone are the chief constituents of a Kāvya. Cf. वाक्यं रसात्मकं काव्यम्. (Sāhityadarpaṇa) and रमणीयार्थप्रतिपादकः शब्दः काव्यम् (Rasagaṅgādhara.)

l. 27. Here Rājaśekhara elaborately discusses the point raised by Vāmana in his first sūtra काव्यं ग्राह्यमलङ्घारात्. He records all the arguments adduced by previous authorities for or against the view above stated. Three arguments have been advanced in this connection by those who wanted to denounce the merits of, and to state the disadvantages in the study of, the Kāvyas. These arguments are: first, that Kāvyas should not be

taught to any one because they contain several untrue statements; secondly, because they encourage immoral practices; and thirdly, because they give teachings on indecent practices. In support of these three arguments they quoted several examples from the Kāvyas. Rājaśekhara refuted all these hostile views on the Kāvya and proved that the study of Kāvya is irreproachable in every way because of its special merits.

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ll. 1-4. स्नेहः=moisture. Here the poet has employed the figure of speech known as अतिशयोक्ति in describing the fame of a king.

ll. 5-9. Here also अतिशयोक्ति is employed in describing the army of a king. The word पातालताङ्ग is also used by Vāmana. (See Kāvyālāṅkārasūtra 1-3-23.)

ll. 10-14. The words वाचाल and तुङ्ग are used here to indicate the imperfection of वार्ता and पुराण in stating real facts. The word अव्याहतं should be pronounced with the काकु(intonation) which indicates interrogation.

l. 15. The reading in this line is defective in all MSS. It may be emended as:—

नामत्यमस्ति किञ्चन काव्ये स्तुत्यर्थमर्थवादोऽयम् ।

*[l. 17. पुष्पण्डौ. ऐतरेयब्राह्मण 7-15-2. (33-3) शतपथब्राह्मण. 15-19.]

l. 17. This rk occurs in the शौनःशेषाख्यान where Indra advises Rohita, the son of Hariścandra to wander again in the jungle, and this the boy actually did. This rk is in eulogy of the wanderer.

शेरे=शेरते । प्रपथे=प्रकृष्टे तीर्थक्षेत्रादिमाणे ।

Here wandering is praised in order that Rohita may be tempted to accept this novel career. It is, therefore, called प्रशंसार्थवाद which may contain untrue statements also.

ll. 19-22. This is also another प्रशंसार्थवाद which praises grammar as superior even to Vedas. In this connection the Vedic view of Arthavāda is noteworthy. Vedic scholars are inclined to think that the chief object of अर्थवाद is only to praise the action prescribed in the form of विधि or निषेध in order to attract the performer; and,

therefore, it does not matter if the Arthavāda contained some untrue statements also.

ll. 23-24. This verse is quoted by Patañjali in his Mahābhāṣya (Paspāñhika) to show the utility of studying grammar. The commentator Kaiyatā, however, attributes the authorship of this verse to Kātyāyana. cf. काल्यायनोपनिबद्धव्राजारुयश्चोक्तमस्यपठितस्य त्वस्य श्रुतिरनुप्राहिकाऽस्ति । 'एकः सच्चः सम्यग् ज्ञातः सु ० प्रयुक्तः स्वर्गे लोके कामधुग्भवति' इति ।

*[pp. 25-26. l. 16. From महाभाष्य पृष्ठा.]

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ll. 1-16. All these lines are quoted here from the Mahābhāṣya of Patañjali, under the name Gonardiya. Here, it is said that one who speaks in words, which are grammatically correct, enjoys success in the next world, while the other whose speech is ungrammatical is contaminated or polluted. The sentence विषम उपन्यासः which is found in the Mahābhāṣya after the words अज्ञानं तस्य शरणम्, is omitted here. In the verse यदुद्भवरचर्णनां, etc. a question is asked: If ordinarily wine cannot bring heaven to those who drink it, how can it do so when drunk in Sautrāmaṇiyāga? This is one of the arguments advanced by atheists to challenge the testimony of the orthodox. Read प्रमत्तगीत एषः । तत्रभवते.

ll. 17-18. *[गुणानुराग. also in सरस्वतीकण्ठभरण.] Also quoted in Śrīgāraprakāśa.

l. 19. On moral grounds also the Kāvya is injurious and should be discarded.

l. 20. Read दिभांस्तरुणिमनि. This verse is attributed to Vījjākā in the Saduktikarnāmrta, and it is also recorded in the Subhāsita-bhāṇḍāgāra under the heading of असतीचरित. The reading in the 3rd पाद also is found there as अनेनैकपतिना which is better fitted than the reading अमार्गेण किमिदम् found in the text.

l. 25. A similar explanation is given by Vātsyāyana while concluding the chapter on पारदारिकाधिकरण of the Kāmasūtra where immoral practices are described.

cf. संदर्श शास्त्रो योगान् पारदारिकलक्षितान् ।

न याति छलनां कथित् स्वदारान् प्रति शास्त्रवित् ॥ ५० ॥

पाक्षिकत्वात्प्रयोगाणामपायानाम् दर्शनात् ।
धर्मार्थयोथै वैलोम्यान्नाचरेत्पारदारिकम् ॥ ५१ ॥
तदेतदारगुप्त्यर्थमारबं श्रेयसे नृणाम् ।
प्रजानां दृष्टिणायैव न विज्ञेयो लक्ष्यं विधिः ॥ ५२ ॥

Kāmasūtra. 5. 6. 2.

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*[काव्यमध्यो. No. 171 of शार्ङ्गधरपद्धति । ख्याता. No. 161 of सुभाषितावलि, attributed to भट्टोविन्दस्वामी ।

c.f. महीपतेः सन्ति न यस्य पार्थं कवीश्वरास्तस्य कुतो यशांसि ।
भूपाः कियन्तो न वभूवुरुद्यानामापि जानाति न कोपि तेषाम् ॥

विक्रमाङ्गचरित्र 1-26]

ll. 3-4. In addition to this, the statements of Daṇḍin (Kāvyādarśa 1-5) Bhāmaha (1, 6-8) and Rudraṭa (1, 4-13) may be noted.

l. 19. प्रप्रीवः=window.

ll. 27-28. Yāyāvarīya holds that if this kind of description is a taboo in the Kāvyas, the objection will hold good even in the case of the Vedas and the Sāstras the study of which in consequence should be abandoned.

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*[l. 2. उपोष मे परामृशु मा मैं दुङ्ग्राणि मन्यथाः ।
सर्वाहमस्मि रोमशा गुन्धारीणामिवाबिका ॥

ऋग्वेद, २. १. ११. ७.

निरुक्त ३. ४. ३.]

l. 4. Śringāraprakāśa of Bhoja reads प्रकामधवलं यस्याः instead of यस्याः प्रसन्नधवलम् ।

Adhyāya VII.

l. 10. पाठप्रतिष्ठा or settling the reading is taken up after the पदवाक्यविवेक according to the list of subjects given in the first chapter. This order seems logical inasmuch as instructions on the reading of sentences are given after indicating their nature in previous chapters.

II. 11-17. Sentences are again classified here according to the sect to which the speaker belongs, such as the ब्राह्म or शैव or वैष्णव. This classification should be known by the reader as it is a part of his education. Rājaśekhara, in writing this chapter, seems to have drawn his information mainly from the Vāyupurāṇa. Bāna, in his Harṣacarita and Kādambari mentions this Purāṇa, and the Sārasvatyea cult which is inculcated in the Harṣacarita and the Kāvyamīmāṃsā, is chiefly derived from the same Purāṇa. Rājaśekhara in his description of the five kinds of speech also seems to be indebted to the Vāyu and other Purāṇas. This group is named as Brāhma and is divided into five classes: स्वायंभुव, ऐश्वर, आर्पिंक and आर्पिषुत्रक. This classification actually appears in the Vāyupurāṇa (chapter 59), though the definitions and illustrations of these five kinds of speech are not found in it. Through this classification, Rājaśekhara seeks to trace the origin and development of human speech.

II. 19-23. Here two kinds of speech स्वायंभुव and ऐश्वर are differentiated. The first is स्वायंभुव or the primitive speech in which neither the ideas follow in their logical sequence, nor the language appears to be refined, though it is able to express all objects, and even go so far as to describe the methods leading to salvation. Svayambhū is supposed to be the originator of two kinds of speech, one in the form of the Vedas is the earlier, while the other known as स्वायंभुव or the primitive speech is the later. The ऐश्वर speech is more refined than the स्वायंभुव and in it both the logical sequence and skill in composition are noticeable.

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I. 1. The next stage of development is represented by the speech attributed to the Ṛsis. In this speech sentences have more nouns and case-terminations than those previously described, and their import finds a ready expression. But this speech is invariably connected with some Mantras.

I. 3. The next stage in linguistic development is represented by the speech of the Ṛṣikas in which there is a great volume of short sentences full of Nipātas without any case-terminations. But in this speech there is frequent use of words found only in the Vedas.

I. 5 The fifth or the last stage is represented by the speech

attributed to the R̄ṣiputras. This is difficult inasmuch as there are words which cannot be definitely separated, and therefore, the import of the sentences becomes doubtful, thus making their meanings obscure. In this speech, there may be frequent use of Yamaka, Anuprāsa and other S'abdacitras, S'leṣa, etc.

ll. 8-15. After explaining the different stages of human speech, Rājaśekhara proceeds to characterise the various grades of development in divine speech which seem to be purely imaginary and fanciful. The creator in the beginning of creation taught a language to his 64 disciples Brāhma and others, and this speech was known as the Pārameśvara or Divya. This speech was adopted by the different grades of divine beings and practised according to their capabilities. The Piśācas and Apsarasas are represented to be using the Divya language in their lands, but they are nevertheless allowed in the Sanskrit drama the use of two other languages namely, the bhūtamaṇa and the prākṛtamaṇa respectively.

l. 16. The original language दिव्य or पारमेश्वर which is spoken by divine beings is divided into four different classes, representing the four styles of writing: वैद्युत, etc. Yogiṇīs are probably the female attendants of Śiva or Durgā and their language is here represented by the word योगिनीगत. The female magicians, such as Kāmandakī, Kapālakundalā etc. described, for instance, in the Mālatīmādhava may also be represented by the word Yogiṇī. It is, however, noteworthy that these four speeches generally resemble the four R̄ritis वैद्यमी, गांडीया, पात्राली and लाटीया respectively.

*[l. 20. यचन्द्र. found in सदुक्तिकर्णमृत and सरस्वतीकष्टभरण.]

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l. 15. योगीन्द्रदर्शग=mirror of saints. Best saints also obtain the knowledge of their own self in His presence.

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ll. 1-4. The main headings under which language is divided, are three: Brāhma, S'aiva and Vaiṣṇava. Under Brāhma speech are included the dialects of the R̄ṣis and their followers, while under S'aiva are mentioned the dialects known as Pārameśvara or Divya. Now, the dialect coming under the Vaiṣṇava or the Mānuṣa form of speech is dealt with. This form of speech is chiefly needed for poets of classical literature. Though Rāja-

śekhara is primarily concerned only with this third variety of speech, he mentions nevertheless the first two kinds of speech, namely, the dialects of the primitive sages and divine beings, because he wanted to show the different stages of linguistic development and also because these are employed by dramatists in their dramas.

*[ll. 5-25. वैदर्भीं गांडीया cf. सा त्रया-वैदर्भीं गांडी पाञ्चाली चेति । वामन. 1.2.17.
काकुर्वकोक्ति. etc. cf.

विश्वशक्तियमाणादक्षिणा स्वरविशेषतो भवति ।
अर्थान्तरप्रतीतिर्यत्रासाँ काकुर्वकोक्ति: ॥

स्फट-काव्यालङ्घार. 2-16.

cf. also काकुर्वकोक्तिस्वलङ्घारत्वेन न वाच्या । पाठ्यर्थत्वात् । तथा चाभिप्रायवान् पाठ्यर्थः काकुः । स कथमलङ्घारी स्वादिति यायावरीयः । गुणीभूतव्यज्ञयप्रमेद एव चायम् । शब्दस्पृष्टवेनार्थान्तरप्रतीतिहेतुन्वान् ।

यदाह ध्वनिकारः—

अर्थान्तरगतिः काका या चैपा परिदृश्यते ।
सा व्यञ्जय्य गुणीभावे प्रकारसिमाश्रिता ॥

सा च काकुर्द्विधा—साकाङ्गा निराकाङ्गा च । वाक्यस्य साकाङ्गनिराकाङ्गत्वात् । अस्माद्वाक्यात् यादृशः सङ्केतबलेनार्थः प्रतीयते न तादृश एव, किन्तु न्यूनाधिकः प्रमाणबलेन निर्णययोग्यस्तद्वाक्यं साकाङ्गम् । तद्विपरीतं निराकाङ्गम् । वक्तृतृगता ह्याकाङ्गा वाक्ये उपचर्यते । सा च प्रकरणबलान्तिश्चीयते । विशिष्टविषयत्वं च तस्यास्त एवावसीयते ॥ हेमचन्द्रकाव्यानुशासन V.

साकाङ्गा and निराकाङ्गा cf. द्विविधा काकुः । साकाङ्गा निराकाङ्गति । वाक्यस्य साकाङ्गेति । नाव्यशास्त्र chapt. 17; also सरखतीकण्ठभरण 2-56. नवजलधरः विक्रमोर्वशीय IV. I.]

ll. 5-8. Vāmana mentioned three Rītis. But Rudraṭa who flourished later added a fourth and called it Lātiyā. After him came Rājaśekhara who, though conversant with Rudraṭa's view, did not accept the Lātiyā Riti, but followed Vāmana in this respect. The reason why Rājaśekhara ignored the view of Rudraṭa seems to be that he did not see any necessity of acknowledging a separate Riti beyond Pāñcāli, probably because the definition of Rudraṭa which is given below, did not convince him of the necessity.

द्विनिपदा पाञ्चाली लाटीया पश्च सप्त वा यावत् ।

(K. A. 2-5.)

The three Rītis and the different Kākus form parts of instruc-

tion on reading. The reader should observe these Rītis with proper intonations on the Kākus while reading poetry, so that the meaning may be readily understood by the listener.

l. 10. Kākuvakrokti is one of the S'abdālankāras according to Rudraṇa. Yāyāvariya disagrees with him, but follows the definition of Ānandavardhana who seems to think that Kāku is a variety of intonation which serves to bring out only that sense of a passage, intended by the authors to convey, and no other. (For further information, see pp. 212-213 of Dhvanyāloka and Locana).

l. 15. Again, a sentence may be used with two varieties of Kāku, namely साकाङ्क्षा and निरकाङ्क्षा. In such cases the question raised by the first Kāku will be answered by the second. The verse यदि मे वशमा etc. is an example of this kind. Here, a Nāyikā replies to her friend who had put a question as to whether her lover could be made sympathetic towards her by the Dūtī whom she had sent. The reply of the Nāyikā is with आक्षेपगर्भकाङ्क्षा and, therefore, is साकाङ्क्षा. आक्षेप is denoted by the काङ्क्षा which bears an express censure on the Dūtī who had become faithless to her.

The same verse may also denote विधि and, therefore, become निरकाङ्क्षा. Vidhi is indicated in the sense that in case the Dūtī faithfully carries out her wishes the Nāyaka will certainly be drawn towards her (Nāyikā).

l. 18. प्रश्नगर्भः। The verse गतः स काले etc. is found in the Bāla-rāmāyaṇa of Rājaśekhara (3. 2). This verse may be interpreted with two kinds of Kāku, namely, प्रश्न and उत्तर thus making it both साकाङ्क्षा and निरकाङ्क्षा. In this verse an eagle tells his wife that those days when Rāvana was everywhere successful are gone, and that evil days have dawned on him so that his enemies are crowned with success. Here two different intonations on the part of the speaker on the words गतः and वर्तन्ते will indicate both a question and its answer.

l. 21. वितर्क etc.—The third and last variety of Kāku is illustrated in the verse नवजलधर, etc. Each pāda of this verse will be read differently with two Kākus denoting doubt and decision, and thus make the sentence both साकाङ्क्षा and निरकाङ्क्षा।

l. 26. These three Kākus each with two varieties are invariably

connected with one another. There are, besides, other varieties of Kāku but they may occur without any definite relation amongst themselves.

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*[l. 1. शुभमच्छासन. वेणीसंहार 1-12].

ll. 1-4. The first three lines in this verse have the Kāku denoting अभ्युपगम while the last line indicates अनुनय. It may be noted here that the two ideas expressed by the two Kākus are not interdependent.

*[l. 5. मध्रामि. वेणीसंहार 1-15].

ll. 5-8. Here first three lines have the उपहास Kāku by which the real intention of the speaker is revealed, though it is quite contrary to the sense expressed by the lines. The Kāku denoting अभ्यनुज्ञा is found in the last line, and here also in reality, the speaker does not intend to have सन्धि as he says.

ll. 10-13. This is a verse with three kinds of Kāku. Here each line contains three Kākus, namely, अवधारण, अपन्हव and अनुशोचन. The words संयं have the Kaku of अवधारण; नो कुरङ्गक etc. have the अपन्हव Kāku, while the whole line must be read in a way so as to show अनुशोचन of the speaker.

*[l. 14. उच्यतां (किरात. 9-39).]

ll. 14-17. In this verse four kinds of Kāku are expressed. They are quite different from one another and have intonations on four small sentences contained in this verse. By these four Kākus रौद्र्य, प्रतिबोधन, औत्सुक्य and निर्वैद are expressed in the four sentences, one following the other in sequence.

ll. 18-19. For the continuation and context of the verse उच्यतां etc. see Kirātārjunīya 9-40.

किं गतेन न हि युक्तमुपैरुं कः प्रिये सुभगमानिनि मानः ।
योषितामिति कथामु समेतैः कामिभिर्बहुविधा धृतिरूहे ॥

The different varieties of Kāku with the same illustrations are also found in the Śringāraprakāśa of Bhojadeva (Prakāśa VII) and in the Bhāvaprakāśana of Śāradātanaya (GOS. ed. p. 146.), both of whom seem to have drawn their information on Kākus from the present work.

I. 20. The further portion of this chapter shows the importance of the knowledge of Kāku for a clever reader.

I. 21. सत्त्वाङ्गाभिनय=histriionies of Sāttvika and Āṅgika.

I. 23. The accents in Vedic Mantras, and changed accents in compound words for the purpose of obtaining different connotations from the same words, according to the rules of grammar, may be called the Kākus of the Sāstras.

I. 25. The Kāku not only reveals a different sense from the ordinary meaning of the words, but also trains the reader in histrionies in order to enable him to express the different senses conveyed by the words.

II. 26-27. Here Rājāśekhara praises the poet or the reader who is able to use appropriate Kākus either in his poetry or in reading. But Ānandavardhana is, however, inclined to characterize such Kāvya as inferior or गुणभूतव्यङ्ग्य because in this Kāvya the suggested ideas are expressed by the Kāku. (see Dhvani pp. 212-213). The substance of Dhvani is held by Ānandavardhana as the best form of poetry; but this theory of Dhvani is not recognized by Rājāśekhara in spite of the fact that the theory was well-known in the field of literary criticism even before the 9th century A. D.

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*[For the काकु and पाठ्यण cf. भरतनाट्यशास्त्र chap. 17. काकुस्वरविधान;]

II. 1-2. Here it is said that mastery in the art of reading Kāvya can be obtained only by those persons who are highly cultured. The author even goes further and states that the art of composing poetry appears to be quite easy when compared to its reading.

II. 3.-4. Like the art of singing, the art of correct reading is not obtained in one birth, but it is the result of experience in many previous births.

II. 7-8. Here is given an account of the different intonations for reading different types of poetry.

प्रसन्नः । The portion of poetry where the Guna प्रसाद is found. Dandin defines प्रसन्न as प्रसिद्धार्थम्.

तद्विरोधिनि । ओजस् is the *Gupta* opposed to the प्रगाढ, and it is defined by Dandin as समाप्तसूचम्. While reading this kind of poetry the intonation should be of the तार variety.

II. 9-12. In these two verses an account has been given of good and bad forms of reading.

*[l. 15. यथा व्याप्री हरेत् found in Pāṇini's and Yājñavalkya's Sīkṣās;]

II. 25-28. From here onwards Rājaśekhara gives the different methods employed for reading the Kāvya by men belonging to different countries of India. The people who reside in the countries east of Benares, read Sanskrit well but their reading of Prākṛta is very bad.

*[l. 27. ब्रह्मन् विज्ञापयामि quoted in सरस्वतीकण्ठभरण 2-14. ब्रह्मनित्यादिना निन्दार्थानुवादेन गौडेषु प्राकृतानांचित्यं राजशेखरेण व्याख्यातम् ॥ रत्नेश्वर ।]

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II. 1-2. Here also the reading of the Gaudas meets with unfavourable criticism as it does not conform to any of the rules of reading. The reading पाठः is suggested here instead of प्रप्री owing to the nature of the adjectives नातिस्पष्टः etc.; the word वाच्च is to be taken here to mean something belonging to a Brāhmaṇa.

II. 3-4. Karnāṭakas are criticized here as they are always fond of using the letter 'ṭa' everywhere without paying any attention to the Rasa or Rīti or Guṇa in the poetry they read.

II. 5-6. काव्यमनाः=knowing that it is poetry.

The reading of the Drāvidas is said to be always accompanied with music whether they read poetry or prose or Campū.

*[l. 7. पठन्ति लटम् cf.

शृण्वन्ति लटम् लाटाः प्राकृतं संस्कृतद्विषः ।

अपत्रंशेन तुष्णन्ति खेन नान्येन गुर्जराः ॥ गरस्वतीकण्ठभरण, II. 13.

cf. यथोनिः किल संस्कृतस्य मुद्दशां जिह्वासु यन्मोहते

यत्र श्रोत्रपथावतारिणि कटुभाषाक्षराणां रसः ।

गद्यं चूर्णपदं पदं रतिपत्तस्तप्राकृतं यद्वच-

स्त्वांश्चाटांलिताङ्गि पदय तुदती द्येनिमेपव्रतम् ॥ Ibid, II. 16.

गौडायाः संस्कृतस्याः परिचितस्त्रयः प्राकृते लाटदेशाः

सापभ्रंशप्रयोगाः सकलमरुवृष्टकभादानकाश ।

आवन्त्याः पारियात्राः सह दशपुरजैर्भूतभाषां भजन्ते
 यो मध्येमध्यदेशं निवसति स कविः सर्वेभाषानिषणः ॥ काव्यमीमांसा p. 51,
 and also गिरः अव्यादिव्याः प्रकृतिमधुराः प्राकृतधुराः
 सुभव्योऽपञ्चः सरसरचनं भूतवचनम् ।
 विदग्धानामिष्टे मगधमधुरावासिभणिति-
 निवद्वा यस्तेपां ग इति कविराजो विजयते ॥ वालरामायण. 1-11.]

ll. 7-10. In these two verses, the methods of reading employed by the people belonging to the countries लाट, सुराष्ट्र and त्रवण are stated. All these countries are situated in the western part of India. For त्रवण country see page 94-4 of the Kāvyamīmāṁsā.

Rājaśekhara is inclined to believe that the people of the Lāṭa country hated Sanskrit as they were great lovers of Prākṛta. This is borne out by the quotations above cited, and is probably one of the reasons which led him to disregard the existence of a separate Riti described as Lāṭiyā by Rudraṭa (see p. 31-6 of the Kāvyamīmāṁsā).

According to Rājaśekhara the people of Saurāṣṭra and Travaṇa were lovers of the अपञ्च language, and while reading Sanskrit they adopted the same method as employed in reading their own dialect.

ll. 11-14. Here the Kashmirian poets are praised for their excellence in the art of reading. It is also said that some poets in the eastern side of Kashmir employ a nasal tone while reading.

ll. 15-18. In this verse the reading of the Pāñcāla poets is characterized as the best, because their tone is best suited to different Ritis in poetry and possesses all the Guṇas required for reading. In their reading all letters are clearly pronounced and properly punctuated.

ll. 19-20. Translate:—

Only Viṭas and Śakāras are allowed to use the letters ल and र frequently in their speeches, but not the good readers of poetry.

Adhyāya VIII.

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*[काठ्यार्थयोनयः

cf. लोको विद्या प्रकीर्ण च काव्याङ्गानि । लोकवृत्तं लोकः । भास्म 1-3. et. seq.
 शब्दः छन्दोऽभिधानार्था इतिहासाश्रयाः कथाः ।
 लोको युक्तिः कलाश्वेति मन्तव्याः काठ्ययोनयः ॥ भास्म 1-9.

Most of this chapter is quoted in Hemacandra's Kāvyānus'a-sana-viveka and Vāgbhaṭa's Kāvyānusāsana. Not quite of this but of a similar type, are the various Paricayas in the fifth Sandhi of the Kavikāṇṭhabharanā. Vinayacandra in his काव्यशिक्षा mentions तर्कपरिचय, द्याकरणपरिचय, चाणक्यपरिचय, धरुवेंदीय (the quotation is the same as one in the Kāvyamīmāṃsā, स दक्षिणापाङ्ग०) उत्थायसंयोग (quotation is the same as in the Kāvyamīmāṃsā, उम्मी यदि व्योग्नि). भारतपरिचय, रामायणपरिचय, मोक्षायपरिचय, आत्मज्ञानपरिचय, धारुचादपरिचय, पुस्पलक्षणपरिचय, दूतपरिचय, नित्रपरिचय, वृक्षपरिचय, वनेचरपरिचय, भक्तिपरिचय, विवेकपरिचय, प्रशमपरिचय, हस्तिपरिचय, वेदकपरिचय, शास्त्रपरिचय, धरुवेंदपरिचय, गजलक्षणपरिचय, तुरगलक्षणपरिचय.]

॥ 1-5. काव्यार्थयोनयः ।

The sources of the theme of poetry are detailed in this chapter according to the classification scheme given by the author in the first chapter. The faculty of discovering an appropriate theme for poetry after examining these sources is called Vyutpatti, and this has already been dealt with in the fifth chapter. The early writers on poeties mentioned these sources as काव्याङ्ग or limbs of poetry, and they advise the poets to be sufficiently conversant with them. But this list of 12 or 16 sources adopted by Rājaśekhara is not found in any of the earlier works. Among the lists given in the early treatises, the list of Vāmana seems to be fairly exhaustive and to the point (see 1, 3, 1-20). Rudrata's list is almost similar to that of Bhāmaha (1-9) and is given below:—

छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् ।
युक्तायुक्तविवेको व्युत्पत्तिरियं समाप्तेन ॥

(K. A. 1-18.)

Rudrata holds that there is nothing in the world of words or things which cannot be made use of in poetry, and, therefore, the poet must be conversant with all varieties of subjects. Rudrata says:—

विस्तरतस्तु किमन्यत्तत इह वाच्यं न वाचकं लोके ।
न भवति यत्काव्याङ्गं सर्वज्ञत्वं ततोऽन्यैषा ॥

(K. A. 1-19.)

On this point compare Bhāmaha:—

न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यज्ञ काव्याङ्गमहो भारो महान् कवैः ॥

(K. A. 5-4.)

Also Bharata's Nātyaśāstra :

न तत् ज्ञानं न तत् शिरं न सा विद्या न सा कला ।

न स योगो न तत् कर्म नाथेऽस्मिन्यज्ञ हश्यते ॥ 1-117.

But Daṇḍin in his Kāvyādarśa condensed the same idea in a remarkably short sentence: श्रुतं च बहु निर्मलम् । 1-103.

Later writers on poetics, such as Abhinavagupta, Mammaṭa and others followed the same list and illustrated each point in the same way as Rājaśekhara did. (See commentary of Abhinavagupta on the above verse of Bharata (G.O.S. ed. p. 42) and the Kāvyaprakāśa 1-3).

*[l. 6. उर्वशी. (शतपथ. 5-1-2)

l. 11. यदेतन्मण्डलं Cf. महानारायणोपनिषद् XII. 2 ;

l. 15. एतद्यत्. सूर्यशतक. 89.]

ll. 17. Construe and translate :—अयं वेदवेदी समग्रः वर्गः यं वेदत्रितयमयं वेद=this entire group of people who profess to know the Vedas acknowledge him who is the embodiment of the three Vedas: सः सूर्यः वः श्रियेऽस्तु ।

*[l. 24. हंस प्रयच्छ (विकमोवैशीय. IV. 17.) Cf. वाक्यघटना । यथा—हंस etc. इयं पूर्वशास्त्रनिबद्धस्योत्तरार्धस्य तदर्थाननुयायिनाऽपि प्रस्तुतार्थाविरुद्धेनकवाक्यतयैव घटित-त्वाद्वाक्यघटना । सरस्वतीकण्ठाभरण. II.]

ll. 22-25. In this verse quoted from the Vikramorvaśiya, the king Purūravas requests a swan to return his beloved उर्वशी as it had misappropriated her graceful gait of walking. To accuse the swan with a charge of the theft of his beloved, Kālidāsa quotes Nārada where it is said that a person can be charged with the theft of the whole property when a portion of the stolen property is actually found in his possession.

Cf. यथाऽह नारदः—अनेकार्थभियुक्तेन सर्वद्रव्यापलापिना ।
विभावितैकदेशेन देयं यदभियुज्यते ॥

(Jīmūtavāhana's Vyavahāramāṭrkā: Memoirs of A.S.B. p. 311.)

निन्हुते लिखितं नैकमेकदेशविभावितः ।

दायः सर्वं नृपेणार्थं न ग्राह्यस्त्वनिवेदितः ॥

(Yājñavalkya.—Vyavahārakāṇḍa 20.)

एकदेशविभावितो नृपेण सर्वं दायः ॥ Gautamasmr̄ti.

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*[1. 1. न स संकुचितः (रामायण- क्रिकिन्धाकाण्ड. 34-18).

1. 3. मदं. (जानकीहरण. XII. 36. The first half reads as:
पदं नवैर्थ्यवलेन लभितं विसृज्य पूर्वं समयो विमृश्यताम् ॥

1. 7. हिरण्य. from अन्नपुराण ।]

1. 7. Cf. Vāyupurāna. chapter. 67. :—
हिरण्यकशिपुर्देव्यः श्लोकर्गातः पुरातनेः ।
“राजा हिरण्यकशिपुर्या यामाशां निषेवते ।
तस्य तस्य दिशे देवा नमथकुर्महर्षिभिः ॥”

[1. 9. स सञ्चरिष्णुः (माघ. 1-46.)

1. 21. सामान्यवाचि quoted anonymously in कवीन्द्रवचनसमुच्चय (No. 270).]

II. 19-24. प्रमाणविद्या includes, according to Rājaśekhara, not only the three Vedic schools of philosophy but also the other heterodox schools, such as the Bauddha, Ārhata and Lokāyata which are taken as पूर्वपक्षतर्क on p. 4. 1. 17 of this work. The Mīmāṁsā has been separated from Tarkas on the ground that this school does not adduce any argument against the injunctions of the Vedas, while the Tarkas attribute greater importance to rational arguments than to Vedic injunctions. The word Mīmāṁsā also means पूजितविचार, or in other words, discussions conducted on the assumption that the Vedas are of superior authority while decisions arrived at by mere arguments are called Tarkas. Hence मीमांसा and तर्क are classified as different Pramāṇas. Mīmāṁsakas believe that a word at first means an entity in general and the particular thing meant by the speaker is understood only when it is connected with the meanings of other words in the same sentence. See Jaimini's Sūtra आकृतिस्तु कियार्थत्वात् । 1-3-33. Here आकृति is taken as सामान्य or जाति which each noun signifies. See, Kumārila's definition of आकृति.

जातिमेवाकृतिं प्राहुर्व्यक्तिराक्रियते यथा ।
सामान्यं तच्च पिण्डानामेकबुद्धिनिबन्धनम् ॥ ३ ॥
तत्रिमित्तं च यत्किञ्चित्सामान्यं शब्दगोचरम् ।
सर्वं एवेच्छतीत्येवमविरोधोऽत वादिनाम् ॥ ४ ॥

S'lokavārttika—Ākṛtivāda.

sec also—

कक्षान्तरितसामान्यविशेषेषु हि दुर्बलः ।
सामान्यवचनः शब्दो जायते लक्षणाबलात् ॥ २७-२८

Ibid. Sambandhākṣepavāda.

Among the Mīmāṃsakas, the followers of Kumārila are called अभिहितान्वयवादिन् because they hold that a word in a sentence is capable only of expressing its meaning, while its connection with the meaning of other words is decided on seeing the nature of other words in the same sentence. But the Pāṭṭhākara school of Mīmāṃsā believes in अन्विताभिधानवाद and holds that the meaning of each word is अन्वित or connected with others. According to this school also अन्वितसामान्य is the expressed meaning of the word, while अन्वितविशेष is the meaning derived by its connection with other words.

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*[I. 1. नास्तो (गीता 2-16.)]

II. 1-6. The Sāṅkhya-s are called Satkāryavādins while the Naiyāyikas call themselves as Asatkāryavādins, and the two schools are, therefore, opposed to each other. The theory of सत्कार्यवाद is that the effect produced by a cause is not entirely different from the cause, and that the effect also always exists in the cause. Similarly, the cause of an effect does not entirely disappear after the production of the effect, but it exists in the form of that effect. This may be illustrated by the instance of gold and golden ornaments.

नास्तो विद्यते भावः=a thing that does not exist cannot be produced.

नाभावो विद्यते सतः=the existing one (cause) does not perish (after producing the effect).

In the verse य एते etc. the same theory is illustrated on the analogy of the earth and earthen vessels, thus showing that the effects are not different from the cause which in this case is earth.

*[I. 9. किमाहः किं कायः (महिनः स्तोत्र 5.)]

II. 7-12. For Rājaśekhara's conception of the existence of Iśvara and his creation of the world, see Nyāyasūtra of Gautama 4. 1. 19-21, Nyāyavārttika of Uddyotakara on these sūtras, Nyāyamañjari of Jayantabhaṭṭa pp. 190-204 and the Praśastapādabhāṣya on Kaṇādasūtra pp. 48-49. Regarding the ऐश्वर्य of Iśvara, the following verse is quoted by Udayanācārya in his Kusumāñjali fifth stabaka:—

सर्वज्ञता तृप्तिरनादिबोधः स्वतन्त्रता नित्यमल्पसशक्तिः ।
अनन्तशक्तिश्च विभीषिधिज्ञाः प्रादुरद्वानि महेश्वरस्य ॥

ll. 13–18. The Vijnānavādins among the Buddhas do not believe in the existence of the objective world except the Vijnāna. According to them, therefore, words cannot denote any outward object, but produce a momentary effect and transmit the idea of the speaker to the minds of his hearers. The view of the Vijnānavādins has been clearly explained by Śāntarakṣita and Kamalaśila in their works *Tattvasaṅgraha* and its *Pañjikā* (GOS. Nos. 30–31).

cf. विवक्षानुमितिश्लिष्टमाकारं ब्रह्मावतः ।
व्यवस्थोः प्रवृत्तिश्वेत्तदेवासन्मतं पुनः ॥

Tattvasaṅgraha. p. 290.

Kamalaśila quotes a line from an earlier work in support of this view.

अन्ये त्वाहुः—‘अर्थविवक्षां शब्दोऽनुमापयति ।’
यथोक्तं=“अनुमानं विवक्षायाः शब्दादन्यत्र विद्यते ॥”

Tattvasaṅgraha. p. 289.

This view is illustrated by the verse भवतु etc., in which the same words such as न न न मममा etc., spoken by a lady at one time convey निषेध or denial, while at another her acceptance, according to circumstances.

ll. 19–23. Lokāyatikas or the atheists do not recognise the soul or Ātman who may enjoy the fruits of his action either in heaven or in hell after death. They also hold that the Vijnāna or consciousness found in living beings arises out of a combination of the five elements, in the same way as a few ingredients produce wine. This theory of the atheists also is quoted and refuted by Śāntarakṣita in the *Tattvasaṅgraha*.

cf. तस्माद्गूतविशेषेभ्यो यथा शुक्तसुरादिकम् ।
तेभ्य एव तथा ज्ञानं जायते व्यज्यतेऽथवा ॥ p. 520.

साक्षिणिन्तका :—those who meditate on the Supreme Being.

ll. 24–25. The soul, according to the Jains, is the doer and enjoyer of all actions and is of the same size as the body. They also consider the futility of the body or Ātman in case the size of the soul is acknowledged as either smaller or larger than that of the body. This is what is shown by an example in this verse.

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I. 3. सर्वपार्षदत्वात्=‘because it is fit for all kinds of cultured associations.’ The word Pārṣada may refer to the Vedic Sūtra literature belonging to several pariṣads as well. The Prātiśākhya works are included in the Pārṣada literature. The word generally means grammatical works affiliated to the Vedas. See Nirukta 1. 17 and the Prātiśākhya section of the History of Ancient Sanskrit Literature by Max Muller, (p. 68-70)

II. 7-9. समयविद्या=‘religious doctrines’.

The terms धोर, धोरतर, ब्रह्म, विद्या, कला, and परापरपद refer to the different tenets of the doctrine of the Sāivites.

II. 10-13. That the Pāñcarātra doctrines are based solely on the theory of the four Vyūhas of प्रत्युम्न, अनिस्तद्ध, सङ्कर्षण and वासुदेव, is explained here in detail.

सर्वज्ज्वर=the sufferings both mental and physical.

II. 14-17. The Mahāyāna School of Buddhism enjoins that the Bodhisattva should have great compassion for the suffering humanity and should not receive emancipation, though fully entitled to it, until the whole creation is delivered. Further, the Bodhisattva is required to work continuously for the emancipation of living beings by sacrificing his own merits, and taking the consequence of all bad actions done by others on himself. This theory of the Mahāyānists and the description of the सुखावती heaven, which is above the ten Bhūmis are the subject-matter of this verse कलिकल्पष, etc. Kumārilabhaṭṭa quotes the same verse in his Tantravārttika and attributes its origin to Buddha (Tantravārttika 1-3. 2.). The Hinayānists, on the other hand, possess no such compassion for the suffering humanity as Mahāyānists do, and they desire emancipation only for themselves. In this verse the methods of a Mahāyānist Bodhisattva are described. For further information on the two Yānas of the Buddhists compare Tattvasaṅgraha : (p. 872.)

ये तावजात्यादिदुःखोत्पीडितमानसाः संसारादुत्त्रस्तमनसः तदुपशममात्मनः प्रार्थयन्ते तेषां श्रावकादिवोधनियतानां संसाराद्भयमेव नैरात्म्यभावनाथित्वनिमित्तम् ।

ये तु गोत्रविशेषात्रकृत्यं व परहितकरणैकाभिरामाः संस्कारादिदुःखत्रितयपीडितं जगदवेक्ष्य कृपापरतञ्चतया तदुःखदुखिनः स्वात्मनि व्यपेक्षामपास्य सकलानेव संसारिणः आत्मत्वेनाभ्युपगताः तत्परित्वाणाय प्रणिदधते तेषां करुणेव भावना प्रवृत्तिनिमित्तम् ॥

I. 18. राजसिद्धान्तत्रयी=The three Sāstras of Artha, Nātya and Kāma are mentioned here as of interest only to the royal personages, because it is only the kings who are able to practice, follow and appreciate the doctrines inculcated in these Sāstras.

*[I. 19. शमव्यायामाभ्यां (बालरामायण 1-24).]

II. 19-22. This verse of Rājaśekhara has also been quoted by Abhinavagupta in his अभिनवभारती while commenting on the verse of Bharata न तज्जनं, etc. see Abhinavabhārati (G.O.S. No.36. p. 42.)

For an explanation of this verse, compare the शमव्यायामिक chapter of the Arthaśāstra of Kauṭilya.

शमव्यायामौ योगक्षेमयोर्योनिः ।
कर्मसरम्भाणां योगाराधनो व्यायामः ।
कर्मफलोपभोगानां क्षेमाराधनः शमः ।
शमव्यायामयोर्योनिः पाङ्गुण्यम् ॥ etc.

आवापः=‘intention of declaring a war’. In this verse Rājaśekhara exhibits his special acquaintance with the Arthaśāstra of Kauṭilya.

II. 23-26. This verse shows that the author was fully conversant with the contents of the Nātyasāstra; for, he describes not only the dancing postures, but also explains such technical terms as लम्बितलय etc. which pertain to the science of music. Cf. Nātyasāstra :

अङ्गभूता हि तालस्य यतिपाणिलयाः स्मृताः ।
त्रयो लयास्तु विहेयाः द्रुतमध्यविलम्बिताः ॥

31. 331.

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*[I. 2. असौ मन्दरतस्त्वं cf. कामसूत्र 2.1.3, 9 and 13.]

I. 2. मन्दरतः=‘from the Mandara mountain’ or ‘one with dissimilar conjugal affinity.’

समरतः=‘from the war’ or ‘one with similar conjugal affinity’.

II. 3-9. Poets are here advised to mix freely with common folk in order to be acquainted with their mode of life and expression. The mode of life is generally recognized as of two varieties:

the cultured and the uncultured. How the uncultured folks behave and how they express themselves are treated in these two verses.

स्फुटितपिठरी=cracked pan.

Here an uncultured woman talks to her lover regarding the changed treatment she was getting from him of late. The following may be cited in this connection as a contrast to illustrate a refined address on the same subject.

पुगडभूदस्माकं प्रथमविभिन्ना तनुरियं
ततो नु त्वं प्रेयानहमपि हनाशा प्रियतमा ।
इदानीं नाथस्त्वं वयमपि कलत्रं किमपरं
मथाऽस्त्रं प्राणानां कुलिशकठिनानां फलमिदम् ॥

In the second verse इशुदण्डस्य etc. a popular mode of expression is illustrated while describing the days of the Phālguna month in which things such as इशुदण्ड, etc. are very commonly enjoyed by the country folk. See the description of Hemanta and Sīśira on pp. 102-104 of this work. For the correctness of the word संष see notes on p. 2. l. 6.

ll. 10-19. समस्तजनजन्यः=‘pertaining to several groups of people’.

कतिपयजनजन्यः—‘pertaining only to a limited circle’.

The verse पिबन्ति etc. exhibits the knowledge of the poet concerning the topography of South India where मरिच, ताम्रूल and मधु are common products of the land.

In the second verse the feelings of women of the Kuntala country in amorous sports are described, while the third gives an idea of the geographical peculiarities of the Nepal country.

ग्रन्थिपर्णकपाली=‘an avenue made up of a kind of fragrant trees’.

*[l. 18. आँद्रेणमद्भूमण्डना =कस्तूरीपञ्चमण्डनाः ।]

ll. 20-23. In this verse are described the actions of a Nāyikā who wanted to put a stop to the conversation of her lover with her friends, in order to secure privacy; as also the action of her lady-friends who knew the Nāyikā's intention and left the place on the plea that they were called by somebody outside.

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l. 7. The reading नाथकश्च is adopted here as it is found in two MSS B and C. and सर्गे is changed into सर्गः as it is required to

be construed with the word यस्य. The first half of the verse should, therefore, be construed as: यस्य कथासर्गः न नीचैः, अथ न प्रतिभाक्षयः स कविग्रामणीः ।

According to the reading available in Ms A, however, the construction will be as follows:—

यस्य (कवैः) अर्थकथासर्गे (गां) न नीचैः, (यस्य) न प्रतिभाक्षयः स कविग्रामणीः ।

This construction also gives a good sense inasmuch as the अर्थ and कथा developed by a poet through his power of imagination and described in the last two verses, are the subject-matter of this Sloka. The only defect in this reading is that the two words नीचैः and प्रतिभाक्षयः do not sound well. An emendation may be suggested giving a better sense as:—नवीनार्थकथासर्गं यस्य न प्रतिभाक्षयः । स कविग्रामणीः । but this emendation is not supported by any of the MSS available.

II. 9-13. A knowledge of different sciences and common practices is considered necessary for poets by later writers such as Kṣemendra, Hemacandra, Vāgbhaṭa and Vinayacandra who have included several varieties under the heading of Prakīrṇaka. But Rājaśekhara illustrates only four kinds of them and suggests several more worthy of being known by poets, saying: एवं प्रदीर्णकान्तरमपि ।

On Hastiśikṣā, for instance, the verse मेघानां etc. is quoted here as an illustration. Here the well-known habit of elephants while bathing in the river is correctly observed in the description of Irāvāṇa's throwing up water.

*[I. 18. स दक्षिणापाङ्ग (कुमारसंभव. III. 70.)]

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*[I. 2. पाण्डोऽयमंसार्पित. (रघुवंश VI. 60)

II. 1-5. These last four additional sources for the theme of poetry, introduced by Rājaśekhara for the first time, are not referred to by any of the later writers, though the other twelve sources are quoted sometimes with the same illustrations as given by our author. It is not, however, easy to surmise how these four principles उचितसंयोग etc. are considered as काव्यार्थयोनि by Rājaśekhara. But it is clear that Rājaśekhara has shown by these four illustrations the four methods of description. उचितसंयोग is 'the appropriate connection (of things)'.

II. 6-9. योक्तुसंयोगः=the connection of a thing already descri-

bed as connected with others. In this verso the dust raised up by the march of an army is described as already connected with other things such as सुरदन्तिदानोदक and चक्रःसहस्र of Indra. This dust is said to have been mixed up with the water of the celestial Ganges where the divine ladies are accustomed to take their bath.

*[l. 10. उभौ यदि व्योन्ति (माघ. III. 8.)]

ll. 14-19. संयोगविकारः=change due to connection. Imaginary and natural changes are described in these two verses one after the other.

पीयन्ते. This verb is derived from the root पीड्. पाने of इयन्विकरणि.

Adhyāya IX.

Page. 42.

*[Pages 42-44. l. 10. are quoted by Hemacandra in his काव्यानुशासनविवेक. pp. 122-123.]

ll. 1-4. सः stands for काव्यार्थ or the theme of poetry. Drauhinī's view is cited here for the second time. For the other reference see notes on p. 2. 1. 24 of the present work. दिव्य means the activities of divine beings.

ll. 5-8. The first half may be construed thus: निजवारवासगतया रम्भया नलकूबरस्य विरहात् (तं) स्मृत्या उत्कञ्जुलं तुम्बुरोः वीणासमं यत् उद्गीतम्।

Kāvyañānusāsanaviveka reads उत्कण्ठसंरम्भया instead of उत्कञ्जुलं रम्भया।

*[l. 13. श्रियः पतिः (माघ. 1. 1.)]

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ll. 20-23. If the reading कोटिकृष्णः is adopted, प्रणमति should be connected with तक्षके. The words कपिल, कुलिक, स्वस्तिक, पद्म, कम्बल, शङ्खपाल etc. are the names of different serpents in the nether world. Many of the names are found in the Mahābhārata (Ādiparva Adhyāya 35.) शङ्खपाल seems to be the same as the father of S'ainkhacūḍa, the serpent who was given protection by Jīmūtavāhana, the hero of the drama, Nāgānanda. The subject matter of this verse also seems to be connected with the story recorded in the Nāgānanda.

ll. 24-27. This verse describes the conversation between

Karṇa and the serpent Aśvasena. Aśvasena who was an enemy of Arjuna entered the quiver of Karṇa without his knowledge in the form of a serpent-mouthed arrow. When once Karṇa failed to slay Arjuna with that arrow, the serpent Aśvasena requested Karṇa to charge his bow with the same arrow again. But Karṇa refused. This last part of the episode is stated in this verse. For further details see Mahābhārata Karna-Parva. 90. Out of the two words आर्द्धबले and अपकर्ण used as epithets of the serpent, the significance of the first word is unknown, while the second अपकर्ण denotes that the serpents are devoid of ears. हरशिष्य is Bhārgava Paraśurāma and Karṇa is his disciple.

मर्खैः । This shows that the arrows of the earth also are capable of achieving the same object as those of the nether regions.

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I. 1. इहापि etc. The four sub-divisions of the दिव्यमानुष group referred to on page 42. 1. 9 are said to be applicable in the case of the मर्खपातालीय group also.

II. 7-10. In this verse, events connected with persons belonging to the three worlds are described. For the story of Āstika, the sage who protected the serpents Takṣaka and others from being destroyed in the sacrificial fire of king Janamejaya, see the Āstika-parva, a sub-section in the Ādiparva of the Mahābhārata.

उद्देश्यत्=shaking or moving.

*[I. 13. विचारितसुस्थः cf. तत्र दशविधश्वमत्कारः अविचारितरमणीयः विचार्यमाण-रमणीयश्च (कविकण्ठभरण. Sandhi III.)]

II. 12-14. Followers of Udbhaṭa classify the subject matter of literature under two varieties: विचारितसुस्थ and अविचारितरमणीय and hold that the Śāstrik literature deals with the former, while the latter is the subject of kāvya. Probably Udbhaṭa must have expressed this view in his commentary on Bhāmaha's theory as recorded by him in the two verses quoted below:

तज्जैः काव्यप्रयोगेषु तत्प्रादुष्कृतमन्यथा ।
तत्र लोकाश्रयं काव्यमागमाः तत्त्वदर्शिनः ॥
असिसङ्काशमाकाशं शब्दो दूरादुपैत्ययम् ।
तदैव वापी(रि)सिन्धूनामहो स्थेमा महार्चिषः ॥

Bhāmaha's Kāvyālankāra 5, 33-34.

*[I. 17. त आकाशमसिद्ध्यामं (कुमार. VI. 36).]

ll. 15-19. Three examples are given here to illustrate Udbhaṭa's theory of काष्ठार्थ but not of शास्त्रार्थ. In the first two verses the colour of ether is described as blue like a blue lotus and like that of a sword, though really ether is devoid of any colour.

तदेव वारि सिन्धूनाम् । etc. The second half of Bhāmaha's verse (5-34) is quoted here as the third example. The readings वापीसिन्धूनं or वापिसिन्धूनं as found in the editions of the Bhāmaha's Kāvyālāṅkāra may be read as वारि सिन्धूनं which seems to be the correct reading. Here it is said that the water of all rivers is always the same and that the heavenly lights such as the moon and the stars are wonderfully fixed in their proper places. Followers of Udbhaṭa hold that these descriptions are अविचारितरमणीय because in reality ether has no colour and water of all rivers is not the same at all times and the heavenly bodies also are not fixed in one place, and also because on scientific examination ether is found to be without any colour while the stars are also found moving from place to place.

ll. 20-25. Yāyāvariya does not agree with the view of Audbhāṭas because they hold that the Kāvyas only describe unreal aspects of things, and this means that the Kāvyas are valueless. He holds, therefore, that the authors of both Śāstras and Kāvyas describe objects as observed by them.

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ll. 1-2. Following the rules of Vyākaraṇa and Alāṅkāra Śāstras here the simile between the moon and swan, stars and Kumudas, sky and water, cloud and mud, is given. This is a description of the moon which shines on a clear sky with stars but appears as a swan moving on the surface of a lake where there are many lotuses.

*ll. 8. यस्तु सरिदद्रि. Quoted in Hemacandra's काव्यानुशासन. under लोङ्गः—“तथा च लोङ्गः—

यस्तु सरिदद्रिसागरनगतुरगपुरादिवर्णने यत्रः ।
कविशक्तिस्थातिफलो विततधियां नो मतः प्रवन्धेषु ॥
यमकानुलोमतदितरचकादिभिदृतिरसविरोधिन्यः ।
अभिमानमात्रमेतद्वृत्तिकादिप्रवाहो वा ॥” p. 215.]

ll. 3-9. Āparājiti who seems, in all probability, to be a follower of the Rasa school of Bharata advises poets not to indulge in a lengthy description of the rising sun or the moon etc. because it is likely to obstruct a natural outflow of Rasas in the minds of the

audience or readers. Evidently this view of Āparājiti is to be applied only to the drama, because the best poets such as Kālidāsa, Bhāravi, Māgha and others, are found devoting some chapters in their Kāvyas for the lengthy descriptions of such things, and also because the earlier writers on poetries such as Bhāmaha and Daṇḍin have laid down rules on the same lines for Mahākāvyas. The word इह occurring in the two verses of Āparājiti also denotes the lengthy description of मन्त्रनुपादवच्च etc. is disallowed only in a particular class of poetry, namely the drama, and not in the Kāvya as a whole. In fact, Āparājiti is to be identified with लोक्ष्य as Hemacandra attributes the second of these two citations definitely to लोक्ष्य. (see Kāvyānuśāsana p. 215) Lollāta belonged to the Rasa school and a commentary on the Nātyasāstra is also attributed to him. (see Saṅgītaratnākara 1-1, 19. and Abhinavabhbūratī, G.O.S. ed. pp. 266 and 274).

II. 10-12. Yāyāvariya agrees with Āparājiti and adduces another reason in support of the same view that it is the method of presentation only which is responsible in rousing up the different Rasas, and not the actual things that are so presented in the poetry. In order to prove this dictum he cites some verses where the authors of high poetical skill are able to rouse up the different Rasas by means of excellent presentation of common-place happenings; whereas, inferior poets are unable to do so even though they may handle very sublime topics.

*[1. 23. धते यत्किलकिञ्चित्कगुरुतमेणीदशां (बालरामायण 10-44).]

II. 13-26. Here the method adopted in describing the river Tāmaparṇī is such that the Rasa of Sṛngāra becomes immediately roused through the उद्दीपनविभाव of the same Rasa. In the next two verses, similarly the Rasas Sṛngāra and Adbhuta are aroused with the help of the उद्दीपनविभाव.

रोधेभुवः=shores.

पीततमा:=moon.

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II. 1.-7. All MSS read: अतिरसवत्ता which ought to be read as अरसवत्ता. This latter reading is more suited to the context and more in harmony with the subject matter of the verse cited below than the former. Rājaśekhara here makes an attempt to prove on

the principle of अन्वयव्यतिरेक that the methods of poetical representation of things alone are responsible for rousing or obstructing the Rasas, but not the ateual topics described. He cites, in support, three verses and shows on the principle of अन्वय, that an able delineation of commonplace things such as mountain, river etc. is capable of rousing the Rasas. Again, on the principle of व्यतिरेक he wants to show that an inexperienced poet is unable to rouse the desired Rasa even by handling such delicate subject as the विप्रलम्भशूद्धार. This context will not be supported by any other reading than विप्रलम्भव्यरसवत्ता as shown above. It will be evident that the reading अरसवत्ता is meant by the author himself when he concludes his arguments, saying: कुक्खिर्विप्रलम्भेऽपि रसवत्तां निरस्यति । l. 6.

The poet, in this verse विधर्माणो भावाः etc. describes the plight of a lover consequent on the separation of his beloved and attempts to delineate the विप्रलम्भशूद्धार. But he failed to achieve his object as his poetical skill was not up to the mark. This is explained in the verse कुक्खिः etc. where the author concludes his arguments. The following explanation of the stanza विधर्माणो भावाः etc. will evidently show how the poet's method of representation of विप्रलम्भशूद्धार failed to rouse the same Rasa.

"Where can my mind tormented by the separation of my beloved (Nāyikā) find happiness ? Objects both similar and dissimilar to her, have failed to make it happy. The former failed because they could not give complete satisfaction, and the latter because my mind is always attached to nothing except her."

*[l. 10. For पाल्यकीर्ति, a Jain grammarian,

CJ. कुतस्त्वा तस्य सा शक्तिः पाल्यकीर्तिर्महाँजसः ।
श्रीपदश्रवणं यस्य शाब्दिकान् कुरुते जनान् ॥ वादीभसिंह—पार्ष्वनाथचरित्रं
मुनीन्द्रमभिवन्द्याहं पाल्यकीर्ति जिनेश्वरम् ।
मन्ददुर्ज्ञनुरोधेन प्रक्रियासञ्चाहं व्रुते ॥ अमयचन्द्र—प्रक्रियासञ्चाह I.

This पाल्यकीर्ति is identical with the Jain grammarian शाकटायन. The sloka येषां वद्भया is found in भोजप्रबन्ध and प्रबन्धचिन्तामणि.]

ll. 8-14. Āparājiti seems to think that poets should make use of such things alone as are रसवत् which help in rousing the Rasa, and not those that are entirely devoid of Rasa. (see. p. 45. ll. 3, 4.) Rājaśekhara's view is somewhat modified when he says that there are things both suited and unsuited to the Rasa but they have

nothing to do with the enjoyment of Rasa in the poetry, because the poet's skill in presentation alone is responsible for that enjoyment. The contentions of Rājaśekhara and Āparājiti are objected to by the followers of स्थाद्वाद् or अनेकान्तवाद् of Jainism. According to this theory there is no entity which is endowed with only one form or quality. On this point, however, there is quite a great deal of controversy among the philosophers of different schools. For details see *Tattvasaṅgraha* (G.O.S. Nos. 30 and 31), *Syādvāda-parikṣā* pp. 486-503. The Buddhists hold that one entity cannot have two qualities or forms. Brahmins attribute two or even more qualities while the Jains hold that an entity can have as many as seven of them (सप्तभृत्). Pālyakīrti, the Jain Grammarian, therefore, objects to the view of Rājaśekhara and Āparājiti, saying that the quality of an entity cannot be fixed as रसवत् or otherwise; because the same thing may be रसवत् in one, while it will be नीरस् or उदासीन् in another. This is illustrated by the example of the moon in the verse येषां वल्लभया etc.

II. 15-21. Avantisundarī follows in the foot-steps of Pālyakīrti, and thinks that especially in Kāvya the nature of things is not fixed; because, if the poet is clever he is able to present the same thing in different forms to suit different contexts. For instance, the same moon is described by poets at one time as अमृतांशु and at others as दोषाकर. Rājaśekhara, however, ultimately agrees with the views of both Pālyakīrti and Avanatisundarī.

II. 22-26. For the sub-divisions of Kāvya see Dhvanyāloka 3, 7. Ancient writers on Alāṅkāra such as Bhāmaha and Vāmana, divide Kāvyas into two either as अनिवद्व, and निवद्व or as मुक्तक and प्रबन्ध respectively. See Bhāmaha 1-18 and Vāmana 1-3-27. Dāṇḍin, however, mentions several kinds of Kāvya as मुक्तक etc; but he does not attempt to define them, as these do not possess any appreciable difference from the संग्रहं. See Kāvyaadarśa 1-13. The अनिवद्व or मुक्तक is only illustrated by Bhāmaha thus:

अनिवद्वं पुर्णांथाश्लोकमात्रादि तत्पुनः (1-30.)

But Gopendratippabhūpāla in his Kāmadhenu while commenting upon Vāmana's Kāvyaalāṅkārasūtra (1-3-27) quoted a verse defining मुक्तक and attributes the same to Bhāmaha. This verse, however, is not found in the present editions of Bhāmaha's Kāvya-alāṅkāra. The verse in question is quoted below:—

मुक्तकलक्षणमुक्तं भासहेन—

प्रथमं मुक्तकादीनामृगु लक्षणमुच्यते ।
यदेव गांभीर्योदार्यशौर्यनीतिमतिस्पृशा ॥
भवेन्मुक्तकमेकेन द्विकं द्वाम्यां त्रिकं त्रिभिः ।

Abhinavagupta in his commentary on Dhvani (3-7,) however, gives a definition of मुक्तक in the following words :—

मुक्तमन्येन नालिङ्गितम् । तस्य सेज्ञायां कन् । तेन स्वतन्त्रतया परिसमाप्तिराकाङ्क्षार्थमपि प्रबन्धमध्यवर्ति मुक्तकमित्युच्यते ॥

The same idea is also expressed by Rājaśekhara when he says :—मुक्तिवृत्तः शुद्धः ।

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*[ll. 1-4. सा पत्नुः (अमृ 29)].

ll. 1-4. Here is described the behaviour of a मुखानायिका when she finds fault with the conduct of her lover for the first time.

*[l. 5. दृगद्रुतसुकमागते (अमृ. 49) attributed to रत्निपाल in कवीन्द्रवचन-समुच्चय.

*[ll. 9-12. दत्वा रुद्धगतिः records a historical incident. ध्रुवस्त्रामिनी or ध्रुवदेवी was the queen of चन्द्रगुप्तविक्रमादित्य and mother of कुमारगुप्त I]

ll. 9-12. The subject matter of this verse is styled by Rājaśekhara as कथोत्थः वृत्तिवृत्तः । The word Kathā is controversial in the sense that it may either denote an actual historical fact or may record mere tradition. But the incident alluded to in this verse may be taken as an historical fact. Evidently, it refers to the event connected with king Śrīśarmagupta, his queen Dhruvasvāminī and one Khasādbipati who was hostile to Śrīśarmagupta. All these persons excepting Dhruvadevī or Dhruvasvāminī who was the queen of Candragupta II and the mother of Kumāragupta I of the Gupta dynasty are unknown to history. But the literary evidence culled from such ancient works as Harśacarita of Bāṇa, (अरि(अलि)पुरे च परक्लत्रकामुकं कामिनीवेशगुप्तो गुप्तः चन्द्रगुप्तः शकपतिं प्रशशास । 6th Uccvāsa); Devīcandragupta of Viśākhadatta (fragments of which are available from the Śrīngāraprakāśa of Bhoja and the Nātyadarpana of Rāmacandra and Guṇacandra. (G.O.S. No. 48); and Sañjan copperplates of king Amoghavarṣa I dated Śaka 795 (E. I. Vol. XVIII p. 248) points to all these being names of historical personages. From the information obtained from different sources it appears that there was a king Rāmagupta by name who had

contracted a humiliating treaty when he was attacked and defeated by a S'aka invader. By this treaty he was compelled to surrender his crowned queen Dhruvadevī. When the king consented to sacrifice his queen in order to save himself and his subjects, Chandragupta his younger brother to save the honour of his family volunteered to go to the enemies' camp under the guise of queen Dhruvadevī and killed the S'aka king. For further information refer to the *Nātyadarpana*; pp. 223-253, of the Journal of the B. O. R. S. 1928 and the *Journal Asiatique* for Octo.-Dec. 1923.

In the verse quoted by Rājaśekhara, however, the king is named as S'rīśarmagupta or S'rīsenagupta and the invading king is reported as Khasādhipati instead of S'rīrāmagupta and S'akādhipati respectively. On the strength of the evidences adduced above the readings as खस and शर्मगुप्त here may be taken as scribe's errors for शक and रामगुप्त respectively which seem to be the correct names. It is also suggested in the above mentioned journals on the evidence of the Devicandragupta, Sañjan copper-plates, and some coins of Candragupta and Dhruvadevī, that Candragupta II must have married Dhruvadevi the queen of his brother Ramagupta after killing him. But the verse quoted by Rājaśekhara, however, has no direct connection with the incident referred to above.

But this verse certainly makes valuable contribution to the controversy regarding Rāmagupta's history by clearing two points: namely, the identification of the particular S'aka king who invaded Rāmagupta's territory and the identification of Candragupta. The words खसधिपति, यस्मात् and तस्मिन्नेव हिमालये in this verse undoubtedly show that खस king as spelt in the MSS of the *Kāvyamīmāṃsā* may be better identified with one of the Kuṣāṇa kings of the Western Punjab and not with the S'aka Kṣatrapas either of Mathura or Malwa and that the war between the खस king and Rāmagupta or S'armagupta took place exactly in the portion of the Himālayas lying between the two kingdoms. In this case the word शक in the *Harṣacarita* and *Devicandragupta* may be taken to denote the खस or Kuṣāṇa king as the term शक is often loosely used to denote even the non-S'aka foreign tribes.

The word कार्तिकेय also in this verse may refer to Skandagupta of the Gupta dynasty who is addressed in this verse and is

known to be the grandson of Candragupta II. This leads us to believe that Candragupta II who was styled as S'akārāti was the hero of the drama Devicandraguptam. In this verse the reign of Skandagupta is described to be so prosperous as to permit even the society ladies of the town freely to sing his fame without any danger coming from even the interior parts of the Himalayas where once king S'armagupta being defeated by the Khasa king was forced to give up even his queen Dhruvadevi. It may be remembered here that Skandagupta also bore the title Vikramāditya and inflicted a crushing defeat on the barbarous Huns. In this case the word कार्तिकेय should be taken in vocative.

This interpretation should be abandoned if the word कार्तिकेयनगर is taken as a compound and identified with the कार्तिकेयपुर mentioned in Pāndukesvar copper plate and Talesvara charters. This कार्तिकेयपुर is also reported to be the modern village of Baijnath or Vaidyanath in Kumaun. (See Ind. Ant. Vol. XXV. p. 178. and Ep. Ind. Vol. XIII pp. 115 and 118.)

There is also another plausible solution regarding the identity of the Khasādhipati.

The Rājatarānginī of Kalhaṇa, mentions the Khasas as a foreign tribe settled in widely diffused parts of the Himalayan regions even previous to the accession of king Mihirakula, the despotic ruler of Kashmir (cir. 6th century A. D.). Thus the readings as शकपति in the MSS of the Harṣacarita, S'ṛngāraprakāśa and Nātyadarpaṇa may be ascribed to scribe's error for खसपति. Because it is clearly known from the verse quoted here that the Gupta king returned from the Himalayan regions after promising his queen to the Khasādhipati. Rājatarāngini also states that the kings of the Khasas were known as the rulers of राजपुरी or खसालय or खसालि. These names indeed, bear a striking resemblance to the names denoting the head-quarters of Khasas such as खसाधि(लि)पतये quoted in this verse or अरिपुर, अलिपुर and अलिस्कन्धावार as found in the MSS of the Harṣacarita and the S'ṛngāraprakāśa. (लीचेषनिन्हुतश्चन्द्रगुप्तः शत्रोः स्कन्धावारमलिपुरं शकपतिवधायागमत् ।) (For further information regarding the tribes Khasas who settled in the Himalayan regions, and once usurped the throne of Kashmir and whose descendants are known to-day as Khakhas in Kashmir, see notes by M. A. Stein in vol. I. 317 of the Rājatarānginī translation.)

Some scholars, however, maintain that the war between Rāmagupta and the S'aka king took place not in the Himālayas as stated above but near the city of Girnar or Girinagara in Saurāṣṭra, on the strength of the readings अरिपुरे or अलिपुरे in the Harṣacarita and the Śringāraprakāśa, emended as निरिपुरे. In addition to this emendation of Aripura into Giripura (Girnar) they propose further to change this verse in the following manner:—

द्वातुं रुद्धगतिः शकाभिपतये देवीं ध्रुवोपाधिकां यस्मात्खण्डतसाहसो निवृत्ते श्रीरामगुसो नृपः ।
तस्मिन्नेव हि रैवते गुरुगृहाकोणकण्ठकीचके गीयन्ते वत ते कुमार शवरस्त्रीणां गर्णः कीर्तयः ॥

These emendations lose much value since there is no MS material in their support. Also, the word स्कन्धावार in the passage of the Śringāraprakāśa as quoted above denotes that Candragupta went only to the camp of the enemy and not to his capital in Saurāṣṭra. These emendations, therefore, have to be accepted with caution.

*[l. 14. दृष्ट्वैकासनसंस्थिते (अमर. 19).

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*[l. 1. स्तिमित (मालतीमाधव I).

l. 5. अलसवलित. Ibid. I.

l. 9. अभिलाष. (कुमार. IV 41.)

l. 13. क्रोधं प्रभो. Ibid. III 72.

l. 17. पत्युः शिरश्चन्द्रकला. Ibid. VII 19.]

ll. 21–23. Here poets are advised to acquaint themselves with the manifold subjects which find expression through the medium of Prākṛta dialects according to their ability and energy.

ll. 25–26. Here it is said that there are certain ideas which can best be expressed only in certain languages, while there are others which are capable of being well expressed in several languages. The poet should realise what things are suitable for a particular dialect for the purpose of expression, and he should be thoroughly conversant with the nature of things and the medium through which it finds its best expression.

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l. 3. घनैः=weighty or full because of many sub-divisions.

Adhyāya. X.

*[ll. 8-10. गृहितविद्योपविद्यः Cf. गृहीतविद्यः (वा. काम. सू. 1-4-1.) अभिधानकोशः cf. अभिधानकोशः छन्दोज्ञानम्. Ibid. 1-3-16.]

ll. 8-10. For the other branches of Kāvyavidyā cf. लोको विद्या प्रकीर्णश्च काव्याङ्गानि (१) लोकवृत्तं लोकः (२) शब्दस्मृत्यभिधानकोशच्छन्दोविचित्रिकलाकामशास्त्रदण्डनीतिपूर्वा विद्याः (३) लक्ष्यज्ञत्वमभियोगो वृद्धसेवाऽवेक्षणं प्रतिभानमवधानं च प्रकीर्णेकम् ॥ ११ ॥ वामनकाव्यालङ्कारसूत्र. 1-3.

नामधारुपारायण is the same as शब्दस्मृति or grammar. The works of Bhāmaha, Dāṇḍin, Udbhīta, Vāmana, Ānanda and Rudraṭa are meant by the word अलङ्कारतत्त्वम्। Vāmana uses the word शास्त्र (1-1-4) with reference to works dealing with poetics. These four Vidyās are the most important branches of knowledge for poets. The other branches required for them are enumerated by Rājaśekhara in the eighth chapter of this work. Sixty four Kalās as mentioned by Vātsyāyana in his Kāmasūtra (1-3. 16) are here considered as Upavidyās. Vāmana includes Kalās among the principal Vidyās. Another set of sixty four Kalās and 104 Upakalās are enumerated by Gopendratippabhūpāla in his commentary on Vāmana's Sūtra (1-3. 7) on the authority of Bhāmaha's verses. Cf. कलाः—वृत्तगीतादयश्चतुःष्टिः । उपकलाश्चतुःशतम् । कलानामुद्देशः कृतो भामहेन—वृत्तं गीतं तथा वायमालेख्यं मणिभूमिकाः । etc. Kāmadhenu on Vāmana's Sūtra 1-3. 7.

This list of Kalās is similar to that of Vātsyāyana. The editions of the Kāvyālaṅkāra of Bhāmaha, as at present available, however, do not contain these verses.

l. 10. सुजनोपजीव्यकविसन्धिः=acquaintance with the poet who is patronized by good men. For other equipments of a poet see Kavikāṇṭhābharaṇa, sandhi-2.

*[ll. 15-24. अपिच नित्यं शुचिः स्यात् etc. cf. नागरकवृत्त (वा. काम. सू. 1-4.)]

ll. 15-24. The duties and behaviour of a poet are enumerated in this chapter in the same way as the Nāgarakavṛtta and Rājavarītta have been described in the Kāmaśāstra (1-4) and Arthaśāstra (1-19) respectively.

भिन्नवेशित्यः । The word समाग्रधभाषा may be taken to mean a language along with the Māgadhi language.

l. 10. अतिरात्रादिषु=overnights.

l. 14. तृतीयवर्जम्=excepting the letter स, which is the third of ऊष्म letters शष्षसह.

l. 15. Construe as प्रष्टाक्षर and संयोगाक्षर.

*[l. 17. कुन्तलेषु सातवाहनः Cf. कर्त्तर्या कुन्तलः शातकर्णिः शातवाहनो (वा. काम. सू. 2. 7. 28). Cf. राएण विरहआए कुन्तलजणवयहृणे इलेण.] (Introduction of the Gāthāsaptaśatī).

l. 17. सातवाहन seems to be another name of हाल who is the author of the गाथासप्तशती and ruled the Kuntala country. The compilation of this Mahārāṣṭri Prākṛta Kośa itself stands as a proof of his love for that Prākṛta language. S'ripālita was his court-poet and several Gāthās of his are incorporated in the Gāthā-Kośa by Hāla Sātavāhana. Here the word प्राकृतभाषा denotes महाराष्ट्रीप्राकृत because the Kuntala country is included in Mahārāṣṭra, and also because the other two Prākṛtas S'aurasenī and Māgadhi are already mentioned. Regarding the king Hāla and the poet S'ripālita see *infra*.

*[l. 19. श्रूयते चोजयिन्यां.

cf. केऽभूवचाक्षराजस्य राज्ये प्राकृतभाषिणः ।

काले श्रीसाहस्राक्षस्य के न संस्कृतवादिनः ॥

सरस्वतीकण्ठभरण. II. 15].

l. 19. There were, however, several Vikramādityas in ancient times, and the word Vikramāditya being an epithet, the most powerful kings could always assume that title. There is a verse in the Gāthāsaptaśatī (cir. 1st century A. D.) where the author mentions the name of a king Vikramāditya.

cf. संवाहणसुहरसतोसिएण देन्तेण तुह करे लक्खम् ।

चलणेण विक्रमाइत्तचरितं अणुसिक्षियर्यं तिस्सा ॥ (5. 64)

Sāhasāṅka here seems to be the same as Candragupta Vikramāditya II of the Gupta dynasty, who also assumed the title of Vikramāṅka which appears on his coins. The name Sāhasāṅka is further justified by the story of the Devīcandra-gupta and the Sanjan Copperplates where the daring actions of Candragupta II are recorded. Rājaśekhara makes it clear on

p. 55-7 that Sāhasāṅka or Candragupta II was a patron of Sanskrit learning and encouraged men of letters. The fact that the king Sāhasāṅka was also a poet will be evident by the following verses:—

भासो रामिलसोमिलौ वररुचिः श्रीसाहसाङ्कः कविः etc. and

शूरः शास्त्रविधेज्ञाता साहसांकः स भूपतिः ।

सेव्यं सकललोकस्य विदधे गन्धमादनम् ॥

Sūktimuktāvali 4, 57, 111.

*[l. 23. सुसमृष्टा भित्तयः=well-cleaned walls or well rubbed plates. In ancient times they used to write as well as paint on walls. Brass plates are still being used by shop-keepers for writing daily accounts.]

ll. 21-25. समुटिका=a box. सफलकखटिका=a piece of chalk fixed to a wooden piece. समुद्रकः=a box.

All these materials are to be kept always near a poet as he is required to write down whatever verses he may compose mentally at any time. Yāyāvariya thinks that the collection of materials mentioned above is not the real requisite for the composition of poetry as suggested by the Ācāryas, but the poetical genius or प्रतिभा alone is its chief necessity. see Vāmana's sūtra 'कवित्वबीजं प्रतिभानम्' । 1-3-16.

l. 26. कल्पयेत्=make himself equipped.

l. 27. परिवृष्टः=king or patron.

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l. 2. Yāyāvariya thinks that the above instructions of the Ācāryas hold good in the case of poets who are not competent to compose in more than one dialect.

l. 7. भूतभाषा=पैशाची ।

l. 8. For the definition and boundaries of Madhyadeśa see page 94 of the Kāvyamīmāṁsā.

l. 13. अतिकान्ते=after the poet's demise.

l. 21. लेशस्थादु=excellent in parts. This may be construed thus:—लेशस्थाद्वपि काव्यं कौतुकात् बालस्त्रीहीनजातीनां मुखान्मुखं याति ।

l. 23. कार्यावसरसञ्ज ।=those who make the best use of a favourable opportunity. This is not necessarily to be taken as an adjective to परिव्राजाम् महीभुजाम् and सद्यःकवीनाम् ।

The word सद्यःकवीनाम् may be taken as one word meaning आशुकवि.

I. 25. पितुः etc. may be construed respectively with सुत etc.

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I. 5. यदुदासीनः etc. Others can judge their actions better than the doers themselves.

I. 7. विफ़लेत=fall into disorder or confusion. This has been explained in the passage खकाव्यवन्धेन विनाशयत्पि ।

II. 12-28. Cf. Arthaśāstra 1-19 for the sub-divisions of the day and night and the routine of daily duties the king is required to follow. Also Kāmaśāstra. 1-4-16.

For प्रश्नोत्तरभेदन cf.

कि करोति कियत्कालं वैरश्वावैशमनि कामुकः । कीदर्शं च इनं वीक्ष्य तस्याः कर्णायते क्षणम् ॥
(p. 57. of the Kāvyaṁimāṁsā).

Dāṇḍin also introduces similar methods of ग्रहेलिका in the third chapter of his Kāvyādarśa. In the 18th line read काव्यसमस्या, धारणा-मातृकाभ्यास instead of काव्यसमस्याधारणा, मातृकाभ्यासः ।

These two functions are included by Vātsyāyana as two distinct fine-arts or कला॒s in the list of 64 Kalā॒s (काम-सू. 1-3-16). Jayamaṅgala comments upon the word धारणमातृका as follows :—

“धारणमातृके—श्रुतस्य ग्रन्थस्य धारणार्थं शास्त्रम् । यथोक्तम्—

‘वस्तु कोशस्तथा द्रव्यं लक्षणं हेतुरेव च ।

इत्येते धारणादेव्याः पञ्चाङ्गरचिरं वपुः ॥’ इति ॥

In the list of Kalā॒s quoted by Gopendraṭippabhūpāla from Bhāmaha’s work, this word धारणमातृका also occurs, (see Vāmana 1-3-7) and the verse there should be real as :

धारणमातृका यच्चमातृका काव्यलक्षणम् । instead of

धोरणा मातृकायच्च मातृकाकाव्यलक्षणम् । as printed there.

For an explanation of यच्चमातृका see Jayamaṅgala’s commentary on Kāmaśāstra 1-3-16.

चित्रा योगः are those that are mentioned exhaustively by Dāṇḍin in the third chapter of his Kāvyādarśa, and by Rudraṭa in the fifth chapter of his Kāvyālaṅkāra. Rājaśekhara also proposes to treat this subject चित्र in the sixth Adhikarāṇa of his Kāvyaṁimāṁsā.

वावदार्ति स्त्रियमभिमन्येत । Here the word आर्ति denotes राग or इन्द्रियदर्शत्वं.

Rājaśekhara instructs poets not to indulge in sexual excesses and advises them to have recourse to women only to remove their आर्ति or mental weakness. Similar usage can be found in the Mahābhāṣya of Patañjali (1-1-1) where the word खेद is used instead of आर्ति.

Cf. खेदात् स्त्रीषु प्रत्यतिर्भवति । समानश्च खेदविगमो गम्यायां चागम्यायाम् ।

The word खेद is explained by Kaiyatā while commenting on the Mahābhāṣya Paspaśānhika as below :—

खेदादिति । खेदयतीति खेदः रागः । इन्द्रियनियमासामर्थ्यं वा खेदः ।

Page. 53.

I. 7. अवायः=Sexual intercourse.

*[I. 15. श्रूयन्ते दृश्यन्ते च cf. सन्त्यपि खलु शास्त्रप्रहतबुद्धयो गणिका राजपुत्र्यो महामात्रदुहितरश्च (वा. काम. सू. 1-3-12).

Read in the text महामात्रदुहितरो and शास्त्रप्रहतबुद्धयः. Rājaśekhara (quoted in the Sūktimuktāvali) praises four such poetesses. (1) शीलाभट्टारिका (2) विकटनितम्बा (3) विजयाङ्का (4) प्रभुदेवी.

शब्दार्थयोः समो गुम्फः पाञ्चाली रीतिरुच्यते ।

शीलाभट्टारिकावाचि बाणोक्तिषु च या यदि ॥

के वैकटनितम्बेन गिरां गुफेन रञ्जिताः ।

निन्दनिति निजकान्तानां न मांगध्यमधुरं वचः ॥

सरस्वतीव कर्णां विजयाङ्का जयत्यसौ ।

या वैदर्भगिरां वासः कलिदासादनन्तरम् ॥

सूक्तीनां स्मरकेलीनां कलानां च विलासभूः ।

प्रभुदेवी कविर्लीटी गतापि हृदि तिष्ठति ॥

also नीलोत्पलदलश्यामां विजकां तामजानता ।

वृथैव दण्डनायुर्कं सर्वशुक्रा सरस्वती ॥]

II. 14-16. Avantisundarī, the wife of Rājaśekhara was a cultured lady, a poetess and a critic. Rājaśekhara also introduces in his dramas many female characters who are adepts in composing verses in different dialects. The word दृश्यन्ते in addition to श्रूयन्ते clearly shows that ladies gifted with poetic skill and culture were found in abundance during Rājaśekhara's life-time. In addition to four poetesses शीलाभट्टारिका, विकटनितम्बा, विजयाङ्का, and प्रभुदेवी one more poetess सुभद्रा also is praised by Rājaśekhara in one of his verses quoted in the Sūktimuktāvali p. 47 :

पार्थेय मनसि स्थानं लेभे लघु सुभद्रया ।

कवीनां च वचोवृत्तिचाहुर्येण सुभद्रया ॥

I. 17. आदर्शः=copy. A poet should prepare several copies of his composition.

I. 25. एकावली=a single string of pearls.

Page. 54.

I. 3. For the definitions of मुक्तक, see notes on page 46, I. 22.

सङ्घातः । The definitions of सङ्घात are given as:—

एकप्रधट्केनैव निवद्धो वाक्यविस्तरः ।
संघातो भवेत्

Bhāvaprakāśana. p. 151-16.

and यत्र श्लोककृतो युक्तिसमुदायो रसान्वितः ।
एकप्रधट्के सोऽयं सङ्घात इति कथ्यते ॥

Ibid. p. 282-20.

Dāṇḍin mentions सङ्घात as a sub-division of सर्गबन्ध and his commentator Taruṇavācaspati defines it as follows:—

सङ्घातः एकार्थविषयः एककर्तृकः पद्यसंघातः । शरत्संघातद्विडसंघातादिवत् ॥

Kāvyādarśa. 1-13.

Mahāprabandha has been defined by all earlier writers on poetics, but Abhinavagupta's definition, as given below, seems to be the best: महाकाव्यरूपः पुरुषार्थफलः समस्तवस्तुर्पणाप्रवन्धः सर्गबन्धः संस्कृत एव ॥

(Locana on 3, 7 of the Dhvani)

*[I. 5. बहुपि स्वेच्छया (मात्र II. 73)]

II. 5-6. This is a verse quoted from the second canto of the Śiśupālavadha where Uddhava gives counsel to Kṛṣṇa and differs from the views expressed by Baladeva. It may also be suggested here, as Rājas'ekhara interprets, that Māgha, the author of the Kāvya, being proud of his composition or प्रवन्ध, criticises in this verse the attempts of other poets in order to humiliate them.

II. 7-10. The fundamental principles of poetry are recorded here on the lines indicated by Vāmana. Vāmana thinks that Rītis, Guṇas and Sūktimudrās only are the most important factors for the composition of poetry, but he does not consider the Alāṅkāras to be so important. See Kāvyālaṅkārasūtra 3, 1, 1-3 and the verses quoted there:—

युच्चतेरिव रूपमङ्ग काव्यं खदते शुद्धगुणं तदप्यतीव ।
 विहितप्रणयं निरन्तराभिः सदलङ्घारविकल्पकल्पनाभिः ॥
 यदि भवति वचक्ष्युतं गुणेभ्यो वपुरिव यौवनवन्ध्यमङ्गनायाः ।
 अपि जनदयितानि दुर्भगत्वं नियतमलङ्घरणानि संश्रयन्ते ॥

Bhāmaha and Daṇḍin consider both Guṇa and Alaṅkāra equally important in poetry.

cf. न कान्तमपि निर्भूतं विभाति वनितामुखम् ॥ (Bhāmaha. 1-13.)

काश्चिन्मार्गविभागार्थमुक्ताः प्रागध्यलङ्घियाः । साधारणमलङ्घारजातमय प्रदर्शयते ॥

(Daṇḍin. 2. 3)

Bharata, Ānanda and Rudraṭa observe that a poet should principally make an attempt to develop the Rasas in his composition. Though Rājaśekhara is acquainted with the views of these writers, he does not point out here the importance of Alaṅkāra, Rasa and Dhvani in poetry, and his silence in this respect is due, very probably, to the fact that his professed object was to impart lessons on elementary matters in this verse, rather than to waste his time in scholastic discussions.

I. 11. अभिधा=word. अभिधोपनिषत्=grammar.

I. 16. एकपन्नीव्रतम् । *see* काम. सू. 4-1 for एकचारणीवृत्त.

एकचारणी attends to the त्रिवर्ग i. e. Dharma, Artha and Kāma of the husband. Sarasvatī also does the same to a poet who follows the above mentioned methods.

I. 18. Construe as:—

यस्याः (सिद्धेः) मूलच्छायां सः गिरां गुहरपि न जानाति ।

मूलच्छाया=beauty of the foundation.

I. 21. अष्टमिर्मत्तवारणीभिः=with eight verandas or pavilions. It is also called कपोतपालिका and is defined as गजस्तैः कृता शाला विशेष्या मत्तवारणी ।

I. 22. मणिभूमिका=bejewelled floor.

I. 23. The word संस्कृत denotes here a poet of sanskrit language by its secondary capacity or लक्षण.

I. 25. वेदविद्या=the Vedas and their six Āṅgas शिक्षा etc.

I. 26. Pramāṇas are Mīmāṃsā and Tarkas as described in the eighth chapter (*see* page 36). The word स्मार्तः here denotes those who are conversant with स्मृतिः and Dharmasāstras.

*[1. 26. मौहूर्तिकाः cf. मौहूर्तिकपौराणिकसूतमागधाः (अर्थशास्त्र. p. 245)].

1. 26 अन्येऽपि तथाविधाः refers to specialists in मञ्च and तत्र Sāstras.

*[1. 27. नटनर्तकः cf. नटनर्तकगायकवादकवाग्जीवनकुशीलवल्लवक्सौभिकचारणानां सर्वतालावचराणाम् (अर्थशास्त्र. p. 125.) also नटनर्तकवादकवाग्जीवनकुशीलवाः Ibid. p. 48.]

1. 27. The word Prākṛta also refers to poets in Prākṛta language by its secondary capacity.

नट=a professional actor. Nāṭa is defined in the Bhāvapratikāśana thus:—

अतीतं लोकवृत्तान्तं रसभावसमन्वितम् ।

खभाववज्ञाटयति यतस्तस्मान्नटः स्मृतः ॥ p. 288, 5-6.

नर्तकः=professional actor in the minor dramas such as ढोबी श्रीगदित etc. He performs वृत्त or वृत्तम् in these Uparūpakas which are 18 or 20 in number. For detailed information regarding वृत्त and वृत्तम् and 20 minor kinds of dramas see Bhāvaprakāśana chapters 7, 8 and 10.

Page. 55.

1. 1. वादनम्=instrumental music. It must be construed with जीवन.

कुशीलवः=singers behind a dancing girl when she dances, or singers in general. तालावचर=dancers.

1. 3. वैकटिकाः=jewellers. वर्षकि=carpenters.

1. 4. छत्रकः=rope-dancers. शौभिकः=juggler. जम्भकः=magicians or मायावी. For जम्भकविद्या see Arthaśāstra p. 245-16.

*[1. 7. वासुदेव. There are two such names in ancient history : (1) Vāsudeva Kāṇva, the Brāhmaṇa minister of Devabhūti of the solar race, who usurped the throne made vacant by the murder of Devabhūti and reigned about 73. B. C. (2) Vāsudeva I, the Kushān king who reigned from 140-178 A. D.

सातवाहन, the author of गाथाकोश and the patron of poets. His गाथाकोश contains Gāthās of many poets.

For the derivation of the word, cf.

सातेन यस्मादूढोऽभूत् तस्मात् सातवाहनम् ।

नाम्ना चकार कालेन राज्ये चैनं न्यवेशयत् ॥ कथासरित्सागर.

सातं दत्तसुखं वाहनमस्य सातवाहनः सालवाहनोऽपि । अभिधानचिन्तामणिटीका, III. 375.

जगत्यां ग्रथिता गाथा सातवाहनभूमुजा ।

व्यधुर्वृत्तेस्तु विस्तारमहो चित्रपरम्परा ॥

सक्तिसुक्तावत्यां राजशेखरः ।

अविनाशिनमप्राप्यमकरोत्सातवाहनः ।

विशुद्धजातिभिः कोशं रक्षैरिव सुभाषितैः ॥ हर्षचरित्र. 5.

नमः श्रीहारवर्षाय येन हालादनन्तरम् ।

स्कोषः कविकोषाणामाविर्भावाय सम्भृतः ॥ रामचरित. VI. 93.

हालेनोत्तमपूजया कवित्रृपः श्रीपालितो लालितः

रुद्यांतं कामपि कालिदासकवयो नीताः शकारातिना ।

श्रीहर्षो विततार गद्यकवये बाणाय वाणीफलं

सद्यः सत्किययाऽभिनन्दमपि च श्रीहारवर्षोऽग्रहीत् ॥

Ibid XXII. 100.

Cf. तथ वि । पालित्यगालाहणछप्पण्यसीहनायसदेण ।

संखुद्रमुद्रसारङ्गु व्य कह ता पयं देमि ॥

निम्मलगुणेण गुणगुस्याणं परमत्थरयणसारेण ।

पालित्येण हालो हारेण व राहइ गोट्टीसु ॥

चकायजुवलमुहया रमत्तणरायहंकयहरिसा ।

जस्स कुलपवयस्स व वियरइ गङ्गा तरङ्गमई ॥

भणियविलागवद्दत्तणचोक्त्वे जो करेइ हलिए वि ।

कव्वेण किं पउत्थे हाले हालावियारे व्व ॥

पणईहिं कइयणेण य भमरेहिं व जस्स जायपणएहिं ।

कमलायरो व्व कोसो विलुप्माणो वि हु न झीणो ॥

कुवलयमाला *of* इन्द्रसूरि (दाक्षिण्यचिह्नसूरि) 778 A. D.

References to other old poets are also interesting.

सयलकलागमनिल्या सिक्खावियकवियणा सुमुहयंदा ।

कमलासणा गुणह्वा सरस्सइ जस्स वडुकहा ॥

जे भारहरामायणदलियमहागिरिसुगम्ममगेण ।

लंघेइ दिसाकरिणो कइणो को वासवंमीए ॥

छप्पन्नयाण किं वा भञ्जइ कयकुंजराण भुवणंसि ।

अचो वि छेयभणिओ अज वि उवमिज्जए जेहिं ॥

लावन्नवयणसुहया सुवन्नरयणुज्जला य बाणस्स ।

चन्द्रावीणस्स वणे जाया कायंबरी जस्स ॥

जारिसयं विमलंको विमलं को तारिसं लहइ अत्थं ।

अमयमइयं व सरसं सरसं चिय पाइयं जस्स ॥

तिउरिसचरियपिद्वो सुपुरिसचरिएण पायडो लोए ।

सो जयह देवगुत्तो वंसे शुत्ताण रायरिसी ॥

बुहयणसहस्रदइयं हरिवंसुपत्तिकारयं पठमम् ।
 वंदामि वंदियं पि हु हरिवंसे चेय विमलपथम् ॥
 सन्निहियजिणवरिदा धम्मकदा बंधदिक्षियनरिदा ।
 कहिया जेण सुकहिया सुलोयणा समवसरणं वा ॥
 सत्तूण जो जगदरो जसहरचरिएहिं जनवए पयडो ।
 कलिमलपमंजणो चिय पहंजणो आसि रायरिसी ॥
 जेहिं कए रमणिजे वरेगपउमाण चरियवित्थारे ।
 कह व न सलाहणिजे ते कइणो जडियविसेणो ॥
 जो इच्छद्द भवविरहं भवविरहंको न बंधण सुयणो ।
 समयसत्यसत्थगुरुणो समरसियंका कदा जस्स ॥
 साहगाङ्क is विकमादित्य.]

1. 7. सातवाहन : Sātavāhana or Sālivāhana is a family name. Several princes belonging to the Āndhrabṛtya dynasty ruled the Mabārāṣṭra country and bore the title of Sātavāhana. There are several literary traditions connected with the Sātavāhana kings who were recognized patrons of poets in Prākṛta languages, such as Paisāci, Mahārāṣṭrī etc. The Brhatkathā of Guṇāḍhya, Kātantra grammar of Sarvavarman, and Gāthāsaptaśati of Hāla-Sātavāhana, were composed under the patronage of Sātavāhana kings. For further information regarding the Sātavāhanas see Dr. R. G. Bhandarkar's 'The Early history of the Deccan' and Vols. XVI and XVIII of the J. B. O. R. S.

शृङ्खक : Sūdraka is well known as a king and the author of the drama Mṛechakatāika. Several stories are recorded in the Brhatkathā where Sūdraka plays an important part. The शृङ्खककथा or the biography of Sūdraka has been written by two authors रामिल and सोमिल conjointly. This fact is known only from a verse occurring in the Sūktimuktāvalī, where it is attributed to Rājaśekhara. This verse is given below:—

तो शृङ्खककथाकारो रम्यो रामिलसोमिलौ ।
 काव्यं यथोद्द्योरासीदर्धनारीश्वरोपमम् ॥

Sūktimuktāvalī. p. 43.

One सोमिल is also mentioned by Kālidāsa in his Mālavikāgnimitra along with Bhāsa and Kaviputra and very probably he may be the author of the शृङ्खककथा। From the remark शृङ्खकादिरचितेषु प्रबन्धेषु occurring in Vāmana's Kāvyālāṅkārasūtrā-Vṛtti (3-2-4,) it appears that Sūdraka had composed several other works in

addition to the *Mṛcchakaṭīka*. *Kṣīrasvāmin* in his commentary on the *Amarakośa* (2. 8. 2) quotes a set of anonymous verses where the word Sūdraka is mentioned as the name of a Cakravarti king, who is identified with Agnimitra. The verse in question is as follows :—

विकमादित्यः साहसाङ्कः शकान्तकः ।
शूद्रकस्त्वमिमित्रो वा हालः स्यात्सातवाहनः ॥

Now, it is well known that Agnimitra was the son of the Sūṅga conqueror Puṣyamitra who flourished in the second century B. C. That Sūdraka was a very noble and highly respected king like Harṣa and Udayana, is known from a reference found in the *Hṛdayaṅgamā*, a commentary on the *Kāvyādaīśa*, (1-15) which runs as : सदाथ्रयम्—हर्षशूद्रकोदयनादिसत्पुरुषात्रयम् ।

The prologue of the *Mṛcchakaṭīka* mentions that Sūdraka performed a horse-sacrifice or Aśvamedha, saw his son ruling the country and entered the fire after having lived for 100 years and ten days. The above leads us to infer that the hero of the Mālavikāgnimitra was probably identical with king Sūdraka the author of the *Mṛcchakaṭīka*. The fact that Agnimitra also was a great poet and was as far-famed as Bhāsa and others, is borne out by Vākpatirāja in his verse :

भासमिम जलणमिते कुन्तीदेवे अ जस्स रहुआरे ।

गौडवहो—800.

Here जलणमित्र is no other than Agnimitra.

The introduction of a Buddhist monk to save the life of Vasantasenā in the *Mṛcchakaṭīka*, and the part played by Paṇḍita Parivrājikā, presumably a Buddhist nun, as the adviser of queen Dhāriṇī in the Mālavikāgnimitra, also show that during the reign of Agnimitra or Sūdraka, Buddhism was held in high esteem. The following facts, mentioned in the prologue of the *Mṛcchakaṭīka*, (1) द्विजमुख्यतम् (2) ऋग्वेदं सामवेदम् (3) राजानं वीक्ष्य पुत्रं परमसमुदयेनाश्वमेधेन चेष्टा लब्ध्वा चायुः शताब्दं दशदिनसहितं शूद्रकोऽमि प्रविष्टः । tally in principal details with the historical facts known about the Sūṅgas. We know from history that Puṣyamitra and his son Agnimitra were the Brahmins of the Sūṅgagotra and belonged to the Sāma Veda, and that Puṣyamitra performed an Aśvamedha sacrifice in order to assume the title of Cakravartin. It is worthy of note that the same facts are recorded in the *Mṛcchakaṭīka*. If the proposed identity of

Agnimitra with Sūdraka is accepted, it should be assumed that Agnimitra also had performed the Aśvamedha like his father, had seen his son Vasumitra rule the country and entered into the fire. The long age of 100 years and ten days attributed to Śūdraka, is also not improbable in the case of Agnimitra because according to the Mālavikāgnimitra, he was only a governor of the southern provinces during his father's life-time, and he had at that time a youthful son Vasumitra who was at the head of the army and had followed the sacrificial horse of his grand-father. Agnimitra, therefore, must have lived long enough to rule the country after the lengthy reign of Puṣyamitra, and to see his son Vasumitra installed after himself as king whose reign was for some time interrupted by the rule of one Vasujyeṣṭha probably Agnimitra's brother. Now the date of composition of the Mṛcchakaṭika also falls, according to the above stated evidences, somewhere in the beginning of the first century B. C. In this connection, it may be said that the tradition, attributing the verse लिप्तीव तमोऽङ्गानि वर्षतीवाङ्नं नमः । found in the Mṛcchakaṭika and quoted by Daṇḍin in his Kāvyādarśa to one Vikramāditya on the authority of the Subhāṣitāvali and the Sūktimuktāvali, should not be taken as correct because Sūdraka or Agnimitra is not known to have assumed the title of Vikramāditya.

l. 11. अवदंश=stimulant.

*[ll. 19-25. मेण्ठ is भर्तृमेण्ठ, author of the Hayagrīvavadha. See Rājatarāṅgiṇī 3-26. Verses from this poem are quoted in the present work.

वकोच्या मेण्ठराजस्य वहन्त्या सुणिरूपताम् ।
आविद्धा इव धुन्वन्ति मूर्धनं कविकुञ्जराः ॥ राजशेखरः सूक्तिमुक्तावल्याम् ।
स कथिदालेख्यकरः कवित्वे प्रसिद्धनामा भुवि भर्तृमेण्ठः ।
रसङ्गवेऽपि स्फुरति प्रकामं वर्णेषु यस्तोऽवलता तथैव ॥ उदयसुन्दरी ॥

Rājaśekhara calls himself an incarnation of भर्तृमेण्ठ.

बभूव वल्मीकभवः पुरा कविस्ततः प्रपेदे भुवि भर्तृमेण्ठताम् ।
स्थितः पुनर्यो भवभूतिरेख्या स वर्तते सम्प्रति राजशेखरः ॥

बालरामायण. I. 16.

सूर may be आर्यसूर the Buddhist poet.

cf. also सुबन्धौ भक्तिः क इह रघुकारे न रमते
धृतिदक्षीपुत्रे हरति हरचन्द्रोऽपि हृदयम् ।

विशुद्धोक्तिः शरः प्रकृतिमधुरा भारविगिर-
स्तथाप्यन्तर्मीदं कमपि भवभूतिर्वितनुते ॥
हरिचन्द्र— पदबन्धोजवलो हारी कृतवर्णकमस्थितिः ।
भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ हर्षचरित्र I. 4.

For वर्ष, उपवर्ष, पाणिनि, व्याडि and वरस्त्रि, see कथासरित्सागर and बृहत्कथा-मञ्जरी-कथापीठलम्बक I.

For the controversy between पाणिनि and वरस्त्रि, see कथासरित्सागर कथापीठलम्बक IV. 20-25, and बृहत्कथामञ्जरी कथापीठ II. 71-74.

For सभापति cf.

लक्ष्मीभुजो भुवि सभापतयः क नाम सन्तीह सम्प्रति गुणेष्वनुरागवन्तः ।
ये हि प्रलीनखलरोलभराः सुखेन शश्वन्ति संयमि कवीन्द्रसुभाषितानि ॥
श्रीविक्रमो नृपतिरत्र पतिः सभानामासीन्या कोऽप्यगद्याः कविमित्रनामा ।
यो वार्थमात्रसुदितः कृतिनां गृहेषु दत्त्वा चक्रार करटीन्दुघटान्धकारम् ॥
हाले गते गुणिनि शोकभराद्भूत्वस्त्वच्छवाङ्ग्यजडाः कृतिनस्तथामी ।
यत्तस्य नाम नृपतेरनिश्च स्मरन्तो हेत्यक्षरं प्रथममेव परं विदन्ति ॥
श्रीहर्ष इत्यविनिवर्तिषु पार्थिवेषु नामैव केवलमजायत वस्तुतस्तु ।
गीर्हर्ष एष निजसंसदि येन राजा सम्पूजितः कनकक्रोटिशतेन बाणः ॥
सुष्टुं तदत्र युवराजनरेख्यरेण यद्युष्करं क्रिमपि येन शिरः श्रियश्च ।
प्रत्यायनं स्फुटमकारि निजे कवीन्द्रमेकासने समुपवेशयताभिनन्दम् ॥

उदयसुन्दरी—प्रथमोच्छ्वासः]

1. 20. चन्द्रगुर्जी. Who is this Candragupta? Is he a different poet from Candragupta II of the Gupta dynasty or is he the same as Candragupta himself? We know that Candragupta bore the epithet of Sāhasāṅka and there is one Sāhasāṅka who is also described as a poet in the verse—

भासो रामिलसोमिलौ वरस्त्रिः श्रीसाहसांकः कविः etc.

Sūktimuktāvali.

It seems probable, therefore, that Candragupta of this verse may refer to the same Sāhasāṅka who is to be identified with Candragupta II of the Gupta dynasty.

विशाल=Ujjayini.

1. 22. Here the names उपवर्ष etc. seem to have been arranged in a strictly chronological order, because otherwise, according to the rules of Pāṇini: अल्पाच्चतरम्, the word वर्ष must precede उपवर्ष in the compound द्वंद्व. उपवर्ष is known as the earliest commentator on the Mimāṃsāsūtras of Jaimini and Bādarāyaṇa. Varṣa is mentioned

as the teacher of Pāṇini in the Kathāsaritsāgara. Pāṇini and Piṅgala are the Sūtrakāras on grammar and prosody.

Vyādi is the author of a work called “Saṅgraha” which is quoted by Patañjali and Bhartrhari. cf. संग्रहो व्याङ्गिकृते लक्ष्मोक्तसंख्याको पन्थ इति प्रसिद्धिः (Nāgeśa's Uddyota on Mahābhāṣya Kaiyatā 1-1-1).

Adhyāya XI.

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Rājaśekhara deals in the following three chapters with the subject of शब्दार्थहरण or plagiarism of both words and ideas. It is interesting to note that no author before Rājaśekhara had dealt this subject with such a wealth of detail as is done here. Only Vāmana and Ānandavardhana touched this subject and warned the poets to be very careful in ridding themselves of this pernicious practice. It is, therefore, difficult to discover the source of Rājaśekhara's information. Among later writers, Kṣemendra treats of this subject in his Kavikāntībhāṣāraṇa with different details, while Hemacandra incorporates all these three chapters in his commentary on the Kāvyanuśāsana. (pp. 8-10.)

I. 4. Examples of plagiarism in respect of ऋत् or metre and प्रबन्ध or lengthy poem are not cited in this connection. The view attributed here to the Ācāryas, is traceable in Ānandavardhana's work as well as in the commentary thereon.

Cf. अक्षरादिरचनेव योज्यते यत्र वस्तुरचना पुरातनी ।
नूतने श्फुरति काव्यवस्तुनि व्यक्तमेव खलु सा न दुष्यति ॥

Dhvanyāloka 4-15.

But Rājaśekhara differs from him on certain points.

*[Borrowed in the काव्यानुशासनविवेक.

Cf. छायोपजीवी पदकोपजीवी पादोपजीवी सकलोपजीवी ।
भवेदथ प्राप्तवित्वजीवी स्वोन्मेषतो वा भुवनोपजीवः ॥

कविकण्ठाभरण, संधि II.

द्वाकृष्ण is quoted in कविकण्ठाभरण by Kṣemendra.]

II. 7-12. Here the words शिलीमुखम् and किंकिरातान् having two meanings are plagiarised in the second verse मा गाः पान्थ etc.

II. 13-19. An example of borrowing of a part of a द्वयव्य word in the same sense is given in these two verses. The second line

of the first verse has two meanings. The first is: how one who favours low class people can make use of me. The second is: how one without hunger can make use of the mutton. These two meanings are made possible from the combination of the word मां and the letter सो (मांसोपयोगम्=मां सोपयोगम् । छुत् रहितः=क्षुद्ररहितः ।). From this combination, a part मां is borrowed by another poet in the next verse and combined with सरसं to express the identical meanings as shown above (मांसरसम्=मां सरसम् ।).

ll. 20-27. Here the word निरवधीरितम् has two meanings: (1) 'repelled' and (2) 'unlimited spreading'. These two senses are expressed with reference to (1) the army of the Asuras and (2) the fame of Baladeva. The word हृल in the first line may be read as वृल and the words आसुर and अपारपयोनिधिविस्तृतम् may be connected with that as adjective. The same word निरवधीरितम् and the two other words आकुल and आसुर which also have two meanings owing to लेप with reference to the army and fame in the first verse, are borrowed in the next verse which forms an example of यमक and expresses the same sense.

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ll. 1-4. Here the word कर्णायतेक्षणम् is लिष्ट and as such this line bears the following two meanings: (1) the crowd of paramours is behaving for the moment in the same manner as Karṇa and (2) the face of the lady has eyes long up to her ears. The same word कर्णायतेक्षणम् is borrowed in the next verse to supply an answer to the three questions put forth in the same verse. The first two questions are "what does the paramour do in the house of a prostitute and for what time?" The answer is: कर्णायते, क्षणम्. He acts as Karṇa and for a moment. The third question is "what kind of face he looked at?" The answer is कर्णायतेक्षणम् i. e. the eyes of which are long enough to reach the ears.

*[l. 6. वरदाय नमो हरये पतति जनो यं etc. occurs as the first verse in वृन्दावनयमककाव्य of मानाङ्क.

l. 8. चक्रं दहतारम् (रुद्रटकाव्यालङ्कार. III. 4.)].

ll. 5-10. Rājaśekhara's suggestion that Rudraṭa in his verse चक्रं दहतारम् etc. borrowed words from the Mānāṅka's verse वरदाय नमो हरये etc. makes it probable that the poet Mānāṅka the author of the Vṛndāvanayamakakāvya (printed in the Kāvyasaṅgraha by Jīvānanda Vidyāsāgara) flourished before Rudraṭa (cir. 850-900).

आरं=अरिसंबन्धि । अरं=शीघ्रम् ।

The prose order of this line may be like this :—

राजन् आजौ आरं चकं अरं दहता तव खड्हेन हता अरिनारी चकन्द ॥

*[ll. 12-13. विशीर्यति and शीर्यति. Both the MSS have the Parasmaipada while the correct form should be विशीर्यते and शीर्यते ।

The MSS of the Kāvyañuśāsanaviveka have the Ātmanepada.]

ll. 11-19. From the passages नन्वदसुपदेश्यमेव न भवति etc., it appears that in the opinion of Avantisundarī, plagiarisms from earlier authors of higher reputation were considered as much greater offence than ordinary thefts. But she permitted borrowings from inferior authors by those who are superior in reputation, etc.

*[l. 21. स पातु वो यस्य जटाकलापे quoted in सुभाषितावलि (No. 63. कस्यापि).

l. 25. स पातु वो यस्य हतावशेषाः attributed to Candraka in सुभाषितावलि (No. 30); also quoted in the commentary of ऋग्यालोक II. 6.]

ll. 20-28. Ācāryas think that the borrowing of more than three अलिष्ट words in sequence is to be considered as plagiarism. An illustration of this is : स पातु वो यस्य borrowed in the second verse where all the four words occur in the same order as in the first. The two इव words, in the first verse, show the वाक्यार्थोपमा in this verse. This figure is defined by Dāṇḍin as एकानेकेवशब्दत्वात्सा वाक्यार्थोपमा द्विधा.

Kāvyādarśa. 2-43.

Cf. शरैरुक्षैरिवोदीच्यानुद्धरिष्यन् रसानिव ।

Raghu. 4-66.

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*[l. 3. इत्युक्तवानुक्तिविशेषरम्यम् (किरात. III. 10).]

ll. 1-14. Rājaśekhara disagrees with the Ācāryas on this point and thinks that any word used in a special expression in an earlier poem, should not be borrowed by later poets; even a pāda or one fourth of a metre consisting of one or two words which can be readily recognized as the composition of an earlier writer, should be considered as an instance of plagiarism. इत्युक्तवानुक्तिविशेषरम्यम् occurring in these two verses, is an example of the second kind, while शङ्करक्षीरसिन्धवे is an instance of the first kind. Here, the figure of

speech known as रूपक applies to both शङ्कर and क्षीरसिन्धु which have several adjectives each with two meanings. This is the special feature of a particular poet. The same idea finds expression in the work of a later poet in the second verse, though only one word शङ्करक्षीरसिन्धुये is borrowed from the former verse. The reading नाप्रत्यभिज्ञायातः as found in the A and B MSS, however, gives quite a different meaning, and this is almost diametrically opposite to the meaning given above. According to this the sentence should be construed as:—

अप्रत्यभिज्ञायातः पादोऽपि न परिहरणीयः । तस्यापि साम्ये न किञ्चन दुष्टं सात् ।

That being the case, the pāda इत्युक्तवान् etc, is not to be considered as an instance of actual borrowing. The reading of the C. MS, is adopted here because of the context in which Rājaśekhara particularly refutes the view of the Ācāryas who maintain that for the purposes of plagiarism the number of words should be more than three. It may be noted here that the pāda इत्युक्तवान् etc, has only three words and according to the Ācāryas this is not an example of plagiarism. But Rājaśekhara thinks that this also is to be avoided.

ll. 15-25. Here also Rājaśekhara rejects the view held by the Ācāryas. The line may be construed as अन्यथात्वकरणकारणं पादः नैव हरणम् । अपि तु स्तीकरणम् । The same pāda ल्यागो हि सर्वव्यसनानि हन्ति used in the first verse in praise of ल्याग is quoted in the next verse in order to denounce it. The verse ल्यागो हि सर्वव्यसनानि हन्तीस्तीकमेतत् etc is attributed to S'ūdraka in the Subhāṣitāvali but it cannot be traced to his Mṛcchakaṭīka. The Ācāryas hold that this is not an example of plagiarism, but only an adaptation of a pāda from an earlier verse by a later writer. Rājaśekhara's view is that such adaptations without acknowledgment also are to be avoided.

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ll. 1-6. Rājaśekhara exemplifies here another instance of plagiarism. Here, out of the two halves of the verse, the first half पादस्ते नरवर etc, is taken over bodily and the second is changed by a later writer. सीवनी=a line connecting the scrotum and anus.

*[l. 8. तत्त्वदेव attributed to प्रकाशदत्त ।

l. 17. अरण्ये निर्जने, Subhāṣitāvali (No. 555).]

ll. 16-23. These are instances where later writers have borrowed the same verse composed by earlier authors after changing only one pāda which may either be the 3rd or 4th. This also comes under the list of borrowings.

The verse अरण्ये निर्जने etc. is quoted from the Nāradasmṛti, 2. 30.

For साहस. cf. सहसा क्रियते कर्म यक्षिद्वूलदपितैः ।
तसाहसमिति प्रोक्तं सहो बलसिहोच्यते ॥
मनुष्यमारणं स्तेयं परदाराभिर्मर्शनम् ।
पारुष्यं द्विविधं हेयं माहसं च चतुर्विधम् ॥

Nāradasmṛti. 14, 1-2.

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*[1. 9. कुमुदवनमपथि. (माघ. XI. 64).]

ll. 1-16. In striking contrast to the above citations of plagiarisms, Rājaśekhara treats of here one peculiar case which he considers as original even though there is promiscuous borrowing. In the fourth verse, three pādas are taken from three different verses mentioned above and are connected with one pāda which alone is composed by the author.

*[1. 18. या व्यापारवती. खन्यालोक III. आनन्दवर्धन says that the verse is his own.

For अन्यथाकरण of पद and पाद, cf.

अपरे पुनः पठितिमन्यथा कथयन्ति ॥

पदपादार्थभाषाणामन्यथाकरणेन यः ।
पाठः पूर्वोक्तसूक्तस्य पठिति तां प्रचक्षते ॥

तत्र पदान्यथाकरणं द्विधा—प्रकृतितो विभक्तिश्च ॥

तत्र प्रकृतितो यथा—

असकलहसितत्वात् क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्यक्तकणोत्पलानि ।
पिबतु(ति)मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ॥

अत्र त्वयीत्यस्य स्थाने यदा मर्याति पठते तदैतत्पार्थनावाक्यमपि अनुमतिवाक्यं भवति ॥
पादान्यथाकरणत्वेन यथा,—

एकान्ते विजने रात्रावन्तवैश्मनि साहसे ।
न्यासापद्मवने चैव दिव्या सम्भवति किया ॥

अत्र यदा तृतीयपादस्थाने तन्वज्ञी यदि लभ्येतेति पाठो भवति तदैतत् परीक्षौपयिकमपि कामौपयिकं भवति ॥

अर्धान्यथाकरणेन यथा,—

तत्तावदेव शशिनः स्फुरितं गरीयो
यावज्ञ तिग्मस्त्रिमण्डलमभ्युदेति ।
अभ्युद्यते सकलधामनिधौ तु तस्मिन्
इन्दोः सिताप्रशकलस्य च को विशेषः ॥

अत्र यदा मध्यमगाद्योः स्थाने “यावज्ञ ताः किमपि गौरतरा हसन्ति । ताभिः पुनर्विहसिताननपङ्कजाभिः” इति पठ्यते तदैतद्वीरार्थोक्तिरूपमपि शुक्लारोक्तिरूपं सम्पद्यते ॥

पादत्रयान्यथाकरणेन यथा,—

ल्यागेन युक्ता दिवमुन्पतन्ति ल्यागेन हीना नरकं व्रजन्ति ।
न ल्यागिनां दुष्करमस्ति किञ्चित् ल्यागो हि सर्वव्यसनानि हन्ति ॥

अत्र यदा तुरीयपादमेवादाय पादत्रयान्यथाकरणेन वक्ष्यमाणः पाठो भवति, तदैतत्त्याग-प्रशंसार्थमपि ल्यागनिन्दार्थमपि जायते ।

तथा—

ल्यागो हि सर्वव्यसनानि हन्तीखलीकमेतद्बुवि संप्रतीतम् ।
जातानि सर्वव्यसनानि तस्यास्त्यागेन मे मुग्धविलोचनायाः ॥

सरस्वतीकण्ठाभरण pp. 80 and 81.]

ll. 17-23. In this verse, another instance of borrowing is illustrated. Here a later writer makes an attempt to pass off the composition of an earlier author as his own by the substitution of a few words in one pāda. For the explanation of the verse या व्यापारवती etc, see Locana p. 227 on Dhvanyāloka.

l. 24. The instance of large scale borrowing of a whole verse belonging to another writer, with slight changes only in parts of the words, is illustrated here.

Page. 61.

ll. 1-4. The example cited here has an interesting historical background. It appears from this that the great poet Kālidāsa acted as an ambassador of his patron, king Vikramāditya, who may be identified with king Candragupta II of the Gupta dynasty. It also appears probable that Vikramāditya sent Kālidāsa to the court of the king of the Kuntala country as an ambassador. It is also probable that Kālidāsa on his return from the Kuntala king composed a poem recording all the events connected with his mission. This work is known as कुन्तलेश्वरदीर्घम्,

and only three verses from this work are now available. The two verses असकलहसितत्वात् etc. are cited here as an example of पद्मकदेशोपलक्षण, and a third is quoted by Kṣemendra in his Aucityavicāracarcā and these three belong to the work of Kālidāsa's Kuntaleśvaradautya. The conclusions drawn from an analysis of the three verses in question, are given above and the verses are quoted below for ready reference, from the S'rṅgāraprakāśa of Bhojadeva and the Aucityavicāracarcā of Kṣemendra, along with explanatory notes as found in the respective works.

'अथ नैयायिकी—यत्र पूर्वोक्तमेव वाक्यमर्थान्तरे वक्तव्यादिभिरुहयित्वा निवेश्यते तामूर्हनैयायि-कीमामनन्ति । तथा—कालिदासः 'किं कुन्तलेश्वरः करोति' इति विक्रमादिख्येन पृष्ठः उक्तवान्—

असकलहसितत्वात् क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्यक्तकर्णोऽपलानि ।
पिबति मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ॥

इदमेवोहयित्वा विक्रमादित्यः प्रत्युवाच ।

पिबति(तु)मधु सुगन्धीन्याननानि प्रियाणां
मयि विनिहितभारः कुन्तलानामधीशः ॥

शृङ्गारप्रकाश. प्र. c

The conversation as quoted above, between Vikramāditya and Kālidāsa regarding the attitude of Kuntaleśvara appears to have been recorded in the work Kuntaleśvaradautya of Kālidāsa from which Bhojadeva seems to have quoted in order to illustrate the ऊर्हनैयायिकी. This is further supported by a verse quoted from the same work and the explanations thereon given by Kṣemendra. The passage runs thus:—

अधिकरणौचित्यं यथा-कुन्तलेश्वरदैत्ये कालिदासः—

इह निवसति मेरः शेषरः क्षमाधराणां
इह विनिहितभारः सागरः सप्त चान्ये ।
इदमहि पतिभोगस्तंभविभ्राज्यमानं
धरणितलसिद्धैव स्थानमस्मद्विधानाम् ॥

अत्र महाराजदूतोऽपि सामन्तास्थाने स्वप्रभुसमुचितगौरवपूर्जार्हमासनमनासाद्य कार्यवशेन भूमावेवोपविष्टः प्रागलभ्यगांभीर्यैवं ब्रूते—यथाऽस्मद्विधानां वसुधातल एव भुजगपतिभोगस्तंभप्रागभार-निष्कर्षे धरासने स्थानं युक्तम् । यस्माद्विवे मेरुचलचक्रवर्ती समुपविष्टः । सप्तमहावधयश्च । ततुत्य-तैवास्माकमिति औचित्यमधिकरणपदसंबद्धमेव. p. 139.

From this statement of Kṣemendra: महाराजदूतोपि सामन्तास्थाने स्वप्रभुसमुचितगौरवपूर्जार्हमासनमनासाद्य कार्यवशेन भूमावेवोपविष्टः etc. it may be sur-

mised that Kuntaleśvara had secret hostility against his sovereign king Vikramāditya and that Vikramāditya had sent Kālidāsa, his ambassador, to Kuntaleśvara to remove that hostility by establishing new bonds of friendship. Kālidāsa became successful in his mission, and made Kuntaleśvara faithful to his overlord king Vikramāditya. This fact, Kālidāsa conveys to his patron through the stanza: असकलहसितत्वात् etc. as stated by Bhoja in the above quotation. The approval: पिबतु मयुषगन्धीन्याननि प्रियम् etc, expressed by Vikramāditya with reference to the request conveyed through Kālidāsa by Kuntaleśvara, shows that Vikrama had established friendly connections with Kuntaleśvara. Now the question arises as to who this Kuntaleśvara is.

From the History of the Vākāṭaka Empire (cir. A. D. 284-550) as given by Mr. K. P. Jayaswal in J. B. O. R. S. vol. XIX. I. II., it may be surmised that Pr̥thvisena I (cir. 348-375 A. D.), who subjugated the king of Kuntala or the Karṇāṭaka country and the Kadamba kingdom, was hostile to the Gupta kings, because Samudragupta defeated and killed his father Vākāṭaka Rudrasena I or Rudradeva I (cir. 344-348 A. D.) who was the reigning sovereign. Samudragupta, however, later re-instated Pr̥thvisena on the vacant throne of his father, as one of the सामन्त kings under the Gupta sovereignty. During the reign of Candragupta II, this Vākāṭaka king Pr̥thvisena gained much power due to his victory over the Kuntala country and the Kadambas. Candragupta who initiated a policy of political marriages with families of subjugated kings, wanted, at that time, to remove the hostile feeling and establish friendship with the Vākāṭaka prince Pr̥thvisena. This idea, very probably, prompted Candragupta to send Kālidāsa as an ambassador to the court of the Vākāṭaka king Pr̥thvisena who was then called Kuntaleśa also due to his victory over the the Kuntala country. We have, however, another testimony for this Gupta Vākāṭaka relation. Prabhāvatī-guptā, the daughter of Candragupta II through the Nāga princess Kubera Nāga, was given in marriage to Vākāṭaka Rudrasena II, (cir. 375-395) the son of Pr̥thvisena I, and her son was Pravarasena II (cir. 405-435) To this Pravarasena is attributed the Setubandha Kāvya which is generally believed to have been composed by Kālidāsa on behalf of Pravarasena at the request of his patron Vikramāditya Candragupta, the grand-father of Pravarasena II of the Vākāṭaka dynasty.

It may be remembered here that the Rāmasetupradīpa, the commentary on the Setubandha, records an interesting fact in this connection that Kālidāsa composed the Setubandha-Kāvya at the request of Vikramāditya, but published the same under the name of king Pravarasena. The relevant passages from the commentary are quoted below :

धीराणां काव्यचर्चाचतुरिमविधये विश्वमादित्यवाच
यं चेका लिदासः कविकुमुदविधुः सेतुनामप्रबन्धम् । etc.

इह तावन्महाराजप्रवरसेननिमित्तं महाराजाधिराजविक्रमादित्येनाज्ञातः निखिलकविचक्र-
चूडामणिः कालिदासमहाशयः सेतुबन्धप्रबन्धं चिर्कीर्तिः etc.

These passages make it abundantly clear that these three persons : Vikramāditya, Kālidāsa and Pravarasena were intimately connected and had some hand in the composition of the Setubandha.

It may be suggested here that Kuntaleśvara, mentioned in the verse : असकलहसितत्वात् etc. and referred to by Bhoja and Kṣemendra in their works, must be no other than king Pṛthvisena I, of the Vākāṭaka dynasty. Pravarasena, to whom the Setubandha Kāvya is generally attributed, is his grand-son being the son of Rudrasena II and Prabhāvatīguptā, the daughter of Candragupta II. It may be remembered in this connection that both Dāṇḍin (Kavyādarśa, 1-34) and Hemacandra (Book VIII. Grammar) consider the style of the Setubandha as the best available in the Mahārāṣṭri dialect. These two references, also prove that among the two Pravarasenas of Kashmir none can be the author of this Setubandha because being Kashmirians they are not expected to write excellently in the Mahārāṣṭri dialect. Another reason for not considering any of the two Pravarasenas of Kashmir as the author of the Setubandha, is that they are not contemporaries of either Vikrama or Kālidāsa since they ruled over Kashmir in the first and second centuries A. D. according to the Rājatarāṅgiṇī. The Kuntala country being a part of Mahārāṣṭra, the authorship of the Setubandha may well be attributed to the Vākāṭaka Pravarasena II, who ruled over this part of the Mahārāṣṭra country in the beginning of the fifth century A. D. as suggested by Mr. K. P. Jayaswal in his 'History of India cir. 150 to 350 A. D.' (J. B. O. R. S. vol. XIX 1933. Pt. I. II.); and General Cunningham (Archaeological Reports Vol. XI. p. 123), and confirmed by Dr. G. Bühler (Indian Antiquary Vol. XII. p. 239). In this case, Pravarasena II of the Vākāṭaka dynasty who ruled over a tract

of land to the south of the Narmadā becomes a junior contemporary of Candragupta Vikramāditya who belonged to the same period, and in whose court poet Kālidāsa flourished as is commonly supposed. Another support for this suggestion regarding the authorship of the Setubandha comes from the Bharatacaritakāvya of Kṛṣṇakavi in which the Setubandha is attributed to the king of Kuntala. The verse in question is:

जलाशयस्यान्तरगाढमार्गमलव्यबन्धं गिरिचौर्यवृत्त्या ।
लोकेष्वलकान्तमपूर्वसे तु बबन्ध कीर्त्य सह कुन्तलेशः ॥

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Under these circumstances, it is possible that Pravarasena II ruled over the two countries Vidarbha and Kuntala in the beginning of the fifth century A. D.

The verse : असकलहसितवात् etc., the original of Kālidāsa is borrowed with slight modifications in two words पिबति and त्वयि as पिबतु and मयि by Vikramāditya in order to provide an answer to the request of Kuntaleśvara conveyed through Kālidāsa.

*[1. 6. भुञ्ज्य त्वं कुपिते. attributed to विद्यापति. Cf. स्वरेण (पठितः) यथा शुश्रूः etc. अत्र दृष्टे इत्यत्र भुतस्वरकरणात् कुपितकान्ताप्रसादनपरमपीदं वाक्यमुक्तुपितदृष्टि-प्रसादनपरतां प्रतिपद्यते ।

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ll. 23-26. Cf. सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।

उत्पादका न बहवः कवयः शरभा इव ॥

अन्यवर्णपरावृत्त्या बन्धचिह्निगृह्णैः ।

अनाख्यातः सतां मध्ये कविश्चारो विभाव्यते ॥

Harsacarita 1, 6-7.

Adhyāya XII.

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*[1. 10 वाक्पतिराज the author of the Gaudavadha.

Cf. दृष्टा वाक्पतिराजस्य शक्ति गौडवधोद्धराम् ।
दुद्धिः साध्वसरुद्धेव वाचं न प्रतिपद्यते ॥

तिलकमञ्जरी. 31.

सामन्तजन्माऽपि कवीश्वराणां महत्तमो वाक्पतिराजसूरिः ।
यः स्थापयाप्यन्यमपीडयच्छुत्पादयत्पर्थमनन्यदृष्टम् ॥ (?) उदयसुन्दरी ॥]

ll. 9-12. The views of the Ācāryas and Vākpatirāja, as stated here, are found in the work Gaudavaho of Vākpatirāja.

Cf. कालगुणा पद्मकर्हिं भमिअमपरिगगहेसु मगेसु ।

इहरा मर्हिं हीरन्ति दुक्करं के वि कार्णपि ॥
 कतो णाम न इंटु सच्च कविसेविएसु मगेसु ।
 सीमन्ते उण मुक्तिमि तम्मि सव्वं नवं चेऽ ॥
 अथालोअणतरला इअरक्खिं भमन्ति बुद्धिओ ।
 अत्थेवेथ निरारभमेन्ति हिअं कइन्दाणम् ॥
 आसंसारे कइपुंगवेहि तदिअहगहिअसारो वि ।
 अज वि अभिष्णमुहो व्व जअह वाआपरिपन्दो ॥

Gaudavaho-84-87.

Here, it may be noted that the last verse of Vākpatirāja आसंसार etc. has been sanskritized by Rājaśekhara with a few changes and quoted under his name.

ll. 13-16. The views of some thinkers regarding the necessity of a careful study of the early poetical works on the part of a poet, are to be linked with the view of the Ācāryas on the point, and not with that of Vākpatirāja above stated.

ll. 17-24. Rājaśekhara disagrees with the views of the other thinkers on this subject. The explanation given by him is more or less based on the statement made by Vākpatirāja on the same subject in verses 88-92 of his Gaudavaho. The views expressed by Vākpatirāja and quoted by Rājaśekhara are already mentioned by Ānandavardhana in his Dhvanyāloka.

Cf. वचस्पतिसहस्राणां सहस्यरपि यन्तः ।

निबद्धाऽपि क्षयं नैति प्रकृतिर्जगतामिव ॥

इयं काव्यस्थितिरनन्ताभिः कविमतिभिरुपभुक्ताऽपि नेदानीं परिहीयते । प्रत्युत नवनवाभिव्यु-
 त्पत्तिभिः परिवर्धते ।

and संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम् ।

स्थितं थेतत् । संवादिन्यो मेधाविनां बुद्धयः ।

नैकरूपतया सर्वे ते मन्तव्या विषिञ्चिता ॥

4,10-11

The statement तदाहुः etc. quoted by Rājaśekhara is traceable in the work of Ānandavardhana with the same context:—

Cf. तदित्यं स्थिते—

प्रतायन्तां वाचो निसितविदधार्थमृतरसा
न वादः कर्तव्यः कविभिरनवये स्वविषये ।
परस्यादानेच्छाविरतमनसो वस्तु सुकवे:
सरस्वत्येषां घटयति यथेष्ट भगवती ॥

Dhvani. 4. 17.

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*[ll. 2-5. The portion dealing with प्रतिबिम्बकल्प, आलेख्यप्रल्य, तुत्य-देहितुल्य and परपुरप्रवेशसदश is borrowed by Hemacandra. cf. also अर्थे द्विविधोऽयोनिरन्यच्छायायोनिश्च । (वामन. III. 2-7.) अयोनिः अकारणः अवधानमात्र-कारण इत्यर्थः । अन्यस्य काव्यस्य च्छाया अन्यच्छाया तयोनिः । Read एकादश ।]

ll. 2-5. Rājaśekhara approves of all the above mentioned views as correct. Vāmana seems to have analyzed अर्थ in poetry for the first time, and discovered that there are three distinct divisions of it.

Cf. अर्थो द्विविधोऽयोनिरन्यच्छायायोनिश्च ।
व्यक्तः सूक्ष्मश्च । सूक्ष्मो भाव्यो वासनीयश्च ।

Kāvyālankārasūtra III. 2, 7-9.

Ānandavardhana, further developed this idea of three divisions of Artha and, therefore, his is a definite improvement on the older theory. This is found in the Dhvanyāloka 4-12.

Cf. संवादो ह्यन्यसादश्यं तत्पुनः प्रतिबिवक्त् ।
आलेख्यप्रल्यवत्तुत्यदेहिवच शरीरिणाम् ॥

Taking advantage of the already existing theories, Rājaśekhara develops upon them, puts the whole on a more scientific basis, and illustrates his points by a number of verses in these two chapters. The word अध्यारोष्महि also shows that Rājaśekhara here alludes to the views of some earlier writers on this subject. The examples of निन्हुतयोनि and परपुरप्रवेशसदश are an improvement on Vāmana and Ānandavardhana.

The word एकादश may be read as एकादत as अयोनि is used by only one author. Hemacandra incorporated all these four divisions as recorded by Rājaśekhara along with their definitions and illustrations in his Kāvyānusāsanaviveka. p. 8.

ll. 7-14. प्रतिबिंबकल्पार्थ is defined by Ānandavardhana as अनन्यात्म and explained by him as तात्त्विकशरीरशस्त्रम् । see. Dhvani 4-13. The

same definition is given here in this verse by Rājaśekhara as अपरमार्थविमेदम्. It is worthy of note here that the two verses cited here as examples will express identical meaning in case the reading in the second verse is changed as चन्द्रमृतांशु instead of गलदण्डांशु।

ll. 15-19. Ānandavardhana defines this division as तुच्छात्म, and advises poets not to take recourse to this method of writing. But Rājaśekhara does not agree with him, and defines this kind of poetry in a better manner than the प्रतिविकल्प and shows good artistic taste in the verse illustrating this class. The fact that he differs from Ānandavardhana in this respect becomes manifest by the word अर्थचतुरः: in this definition and by the passage सोऽयमनुग्राम्यो मार्गः on p. 71 l. 12.

ll. 20-25. The third variety is approved of by Ānandavardhana as suitable for adoption, and is defined by him as प्रसिद्धात्म।

Cf. तत्त्वस्यान्यस्य सद्भावे पूर्वस्थित्यनुयाय्यपि ।
वस्तु भातितरं तन्याः शशिच्छायमिवाननम् ॥

Dhvanyāloka. 4-14.

That the same view of Ānandavardhana is adopted by Rājaśekhara is evident from the word सुधियोऽपि mentioned in this definition.

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ll. 1-4. This method of description of the jewels is similar to that of the elephants adopted in the preceding verse. This kind of borrowing alone is permitted by Ānandavardhana.

ll. 5-14. This fourth division is not mentioned by any early writer. मूलैक्यम्=sameness of basic principles.

In the following two verses, the appearance of the Kadamba flower, the sign of the rainy season, becomes a source of enjoyment to the queens, because kings do not undertake war during that season and remain at home. Relying on this fact, two poets have composed two different verses where the second excels the first in description.

l. 16 अयस्कान्तवत्। Four kinds of poets who have special fondness for the use of these four kinds of Artha in their descriptions are named after these four Arthas in the same way as अयस्कान्त (magnet) which attracts iron and is called by that name.

पञ्चमः । The poet is said to belong to the fifth variety when his attention is always drawn to the अयोन्यव्यं or the method of description not adopted by any earlier poet.

ll. 18-25. Here Rājaśekhara quotes a set of anonymous verses giving definitions of five classes of poets who are named differently as: भ्रामक, चुम्बक, कर्षक, द्रावक, and चिन्तामणि.

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1. 7. कोशकार=a kind of sugarcane.

This description is called लौकिक as it is concerned with terrestrial things.

*[l. 11. देवीपुत्रमस्तु attributed to योगेश्वर in सदुक्षिकरणमृत].

ll. 11-14. It is called अलौकिक since it is concerned with celestial beings. This verse is quoted once before while describing an Arthakavi (p. 18).

ll. 15-18. मिश्रः because it pertains to both celestial and terrestrial beings.

ll. 19-23. अर्धानां should be connected with प्रस्त्रेकमष्टव्यवशात्. Each of these four Arthas is subdivided into eight and, therefore, the total number of sub-divisions is thirty-two.

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ll. 1-8. Here, the समर्थ्यगमर्थकभाव required for the figure of speech known as अर्थान्तरन्यास, is shown in the first half of the second verse, and this is quite contrary to that shown in the last line of the first verse. It is, therefore, called व्यत्यस्तक.

*[l. 10. पुरा पाण्डप्राग्रम् Vide. Vāmanālāṅkāra III. 2. 2.]

ll. 9-17. It is called खण्डप्रतिविम्बकल्प because the three stages पाण्डप्रायं, कपिशिन्ना कृतपदं and वीतामोदं are not stated in the second verse, though all the other stages are adopted as given in the first verse.

Read आपादितस्यपुटसंस्थिति शोषपोषात् ।

ll. 18-24. तत्र denotes here an army. The same idea expressed in the first verse, is developed upon, and enlarged in the second verse.

I. 25. नटनेपथ्यम् । When a later poet borrows an idea from earlier writing, but deviates totally from the original language, he is compared here to an actor who appears in a different dress from his original one.

I. 26. नेच्छइ पासासंकी is read as पाशाशंकी काओ णेच्छइ in the Gāthā-saptaśatī. (3-5.)

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II. 2-5. The same idea, embodied originally in the Prākrta language in the first verse, is expressed in Sanskrit in the subsequent verse.

*[I. 7. कान्ते (अमर 101 ;)

I. 11. धन्यास्तु attributed to Vījākā ;

I. 16. नतोऽरुण० attributed to Vālmīki ;

I. 18. समं कुसुम०

cf. नतः कुमुदनाथेन गर्भणीगण्डपाण्डुना ।

उदयाद्रिशिरःसीमि निहितं पदमिन्दुना ॥ द्वेषपर्व.]

II. 15-19. In these two verses, the brightness of the moon is described as similar to the paleness of a lady's cheek. But the cause for the paleness of a lady's cheek, is mentioned in the first verse as emaciation due to the influence of passion, and, in the next, due to her being in a delicate condition. This is what is called हेतुव्यञ्यय.

II. 20-26. The behaviour of the swans described in the first verse, is transferred in the second verse to the deer.

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II. 3-15. Combining in a concise manner, the imports of two different sentences belonging to early writers, is called सम्पुट.

The river Narmadā is called here a नरी, but, in fact, it should be called a नद् as it flows towards the west.

शकुल=a kind of fish.

सरिताम् may be construed with अमः.

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ll. 1-10. It should be noted here that Dhvanikāra denounced this borrowing tendency on the part of poets as तुच्छात्म, saying तदनन्तरमालेख्यप्रख्यमन्यत्साम्यं शरीरान्तरयुक्तमपि तुच्छात्मत्वेन त्यक्तव्यम् ।

But Rājaśekhara thinks that this practice is not unsuitable for poets.

It is worthy of note that समक्रम, the first division of आलेख्यप्रख्य is almost the same as the seventh division सङ्क्रमिति of the प्रतिबिंबकल्प.

An example of समक्रम is then given. The glorious aspects of the setting sun described in the first verse are transferred to the rising moon in the second verse. This gives rise to संक्रमिति.

ll. 11-19. The author of the first verse describes the flame of a lamp, and this description is accompanied with several similes; while in the second verse only the nature of the flame is described with all similes omitted. This kind of borrowing is not very different from the second variety known as खण्ड of the प्रतिबिंबकल्प where also the borrowing of a portion of the complete description is illustrated.

ll. 20-24. The third variety व्युत्क्रम of this section does not seem to be different from the व्यत्यस्तक of the प्रतिबिंबकल्प.

l. 25. विशेषोक्ति also does not differ from the तैलविन्दु, the third division of the previous section. The examples of these divisions also show an exact similarity, because in both the forms, things described in a concise form in the first verse, are explained in detail in the second verse.

*[l. 26. इत्युक्ते found in दशाह्यपकावलोक II.]

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*[L. 8. शीपयन्नथ (किरात. IX. 23.)]

ll. 7-15. In the first verse, the simile comparing the moon with the breast of a lady is mentioned as subsidiary to the principal simile comparing the moon with the golden pot. In the second verse, however, the subsidiary simile of the first verse has been adopted as the principal simile. It is, therefore, called उत्तंस.

ll. 16-24. This नवनेपथ्य is exactly similar to the नटनेपथ्य of the प्रतिबिंबकल्प class. In the नटनेपथ्य the same import of the first stanza is expressed in the second verse in a different language by a different poet. But, here, the same description of a thing adopted in the first verse, is reproduced in the second in a slightly modified style.

It is described in the first stanza that तिलक on a woman's cheek which resembled the dark spot in the moon, is removed by the drops of her tear when she wept at the delay of her lover. But, in the second verse, the same idea is represented in a modified style and पत्रलतास or leaves and creepers in the cheeks of the ladies are said to have been destroyed by the hot tears coming from the eyes of the खण्डिता नाथिकास.

1. 25. एकपरिकार्य is said to take place when a later writer borrows a method of description from an earlier poet and changes the principal object of description. The first verse is exploited while the second shows the exploitation.

In both the verses, cited as an illustration of this class of borrowing, the elephant's trunk of Gaṇeśa is described as similar to the stalk of a lotus when it is raised up by him. But the author of the first verse makes the sun resemble a lotus to which Gaṇeśa's trunk is said as the stalk; while the author of the second verse represents the tip of the elephant's trunk as the lotus.

*[l. 26. अव्यादूजेन्द्रवदनः. No. 80 of सुभाषितावली, attributed to गणपति whom Rājaśekhara praises as under :—

अथो गणपतिं वन्दे महामोदविधायिनम् ।
विद्याधरगणैर्यस्य पूज्यते कण्ठगर्जितम् ॥

This is attributed by some to विद्यापति.]

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*[l. 6. रविसङ्कान्तः. in ध्वन्यालोक II ; attributed to Vālmīki.]

ll. 6-11. The author of the first verse, compares the winter-moon to a mirror which is made dirty by the sighings of on-lookers. The same idea has been borrowed by the author of the next verse where he describes the happy countenance of a lady as similar to a mirror which becomes natural when the dirt due to the tears and sighings of the on-lookers, is cleared off. This borrowing is, therefore, called प्रत्यापत्तिः ।

II. 12-14. सोऽयमनुग्रामी etc. *Rājasekhara approves of this kind of borrowing on the part of poets, while he denounces the other kind of plagiarism already described by the name of प्रतिबिंबकल्प.* He quotes in support of his view, a verse सोयं etc.

*[l. 14. अन्यथात्वमिवाच्छ्रृति, आच्छ्रृति from आ ऋ.

l. 17. ये सीमन्तित. (बालभारत. 1-2).

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*[l. 3. दिश्याद्भूर्जटिजूटकोटि. found in सरस्वतीकण्ठाभरण.

l. 8. कपाले मार्जारः attributed to भास.]

l. 17. नमज्ञारायण etc. The purport of this verse seems to be that the ten nails of God Rudra's feet, by the reflection of black colour of Nārāyana who bowed before Rudra, resembled the ten moons on the heads of the ten Rudras and they seemed to have come to worship the moon which is on the head of the eleventh Rudra.

Construction in this case may be made thus:—नमज्ञारायणच्छाया-च्छुरिताः पादयोः नखाः दश रुद्रेन्दवो (भृत्वा) रुद्र त्वच्चन्द्रं सेवन्त इव।

The reading suggested as स्फेदन्दवः in the text makes a slight change in the purport. In that case it may be construed thus:—

नमज्ञारायणच्छाया-च्छुरिताः (अत एव) स्फेदन्दवः पादयोः दश नखाः हे रुद्र त्वच्चन्द्रं सेवन्त इव.

If the word Nāःयना is changed to Nārāyanī, then this verse will give quite a different sense. The face or the moon on the head of नारायणी or पार्वती who bowed before Rudra, being reflected on the ten nails of his feet resembled the ten moons worshipping the moon on the head of Rudra.

The purport of the next verse उमैक etc. is, however, quite clear, where it is said that the moon on the crown of Rudra seems to have taken six forms on being reflected on the five nails of उमा when he bowed before one of her feet.

*[l. 25. धर्मणे, संकरे शशिमरीचिलेपने (जानकीहरण 8. 85).

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*[l. 10 कुरुबक कुचाघातकीडारसेन attributed to रत्नाकर (सुभाषितावलि. No. 2564).

l. 25. संविधातुमभिषेकमुदासे (किरात. IX. 32.)]

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I. 4. The word त्वक्षीर may be read as त्वक्सर which means 'bamboo'. The metaphor or स्पृक in this verse is between the moon and the चूडामणि and in support of it, a simile or उपमा comparing the broken pieces of bamboos with the rays of the moon, is given. The word त्वक्षीर may also be read as तत्क्षीर which means arrow-root and is known in vernacular as तत्क्षीर.

I. 9. The reading भासिनि may be preferred here as the stars are similar to the कुमुद flowers and they provide themselves as signs to determine the position of the tank.

*[I. 10. रजनिपुरनिन्द्र (वासनालङ्कार. IV. 3. 32.)]

I. 16. विशिखामुखेषु=at the commencement of public roads in the cities.

*[I. 18. वियति विसर्पतीव quoted in काव्यानुशासन of हेमचन्द्र. There we find जरठशरकाण्डविपाण्डुषु and हसतीव.]

I. 22. Three slokas from स्फटिकमणिघट इवेन्दुः etc. explain the portion शशिकलशपरिसुता ज्योत्स्ना which is the last part of the verse विशिखामुखेषु विसरति etc.

आमपिधानम्=raw lid.

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II. 3-8. The poet Surānanda, on this point, seems to follow Ānandavardhana whose views are already stated. This Surānanda belonged to the Yāyāvaragotra to which Rājaśekhara belonged, as can be inferred from the verse contained in the Bālārāmāyaṇa and cited below.

स मूर्ते यत्रासीद्गुणगण इवाकालजलदः सुरानन्दः सोऽपि श्रवणपुटप्रयेन वचसा ।
न चान्ये गण्यन्ते तरलकविराजप्रभृतयः महाभागस्तस्मिन्नयमजनि यायावरकुले ॥

1-13.

He was in the court of the rulers of the Cedi country, and was probably a contemporary of king Raṇavigraha of Cedi (cir. 875-911 A. D. see Bhandārkar Report VI. p. xix.)

There is a verse bearing on this point, in the Sūktimuktāvali and is attributed to Rājaśekhara :—

नदीनां मेकलसुता नृपाणां रणविग्रहः ।
कवीनां च सुरानन्दश्वेदिमण्डलमण्डनम् ॥

p. 47. (G. O. S. edition).

The preamble 'तदाह' shows that the verse सरस्ती etc. is quoted from the work of Surānanda. Similar sentiments are also expressed in the Dhvanyāloka.

Cf. सरस्ती खादु तदर्थवस्तु निष्यन्दमाना महतां करीनाम् ।

अलोकसामान्यमभिव्यनक्ति प्रतिस्फुरन्तं प्रतिभाविशेषम् ॥

1-6.

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*[l. 4. अविरलमिव. (मालतीमाधव III)].

l. 12. Anuprāsa and Atisayokti are the two Alaṅkāras illustrated in the two subsequent verses.

*[l. 13. जयन्ति वाणासुर (कादम्बरी 2.)].

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l. 3. In the first verse, the moon, reflected on several limbs of a lady, is described as adorning her with ornaments, while in the second verse the same moon, reflecting on her, is described as worshipping her because he was inferior to the beauty of her face.

*[l. 10. Read चन्द्रेण भाति रमणी रमणीय. l. 18. ताम्बूलवल्ली. (रघु. VI. 64)].

l. 17. युक्त्योगदः=one who is able to connect things appropriately.

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l. 4. Translate:—It seems to me that the poetical skill lies in the exact knowledge of the practices either to be given up or adopted from among the 32 kinds enumerated.

*[l. 7. शब्दार्थशासनविदः कति नो कवन्ते. *Cf.* धन्यालोक. 1. 7.]

Adhyāya. XIV.

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ll. 14-25. Bhāmaha, Dāṇḍin and Vāmana include the descriptions of अशास्त्रीय and अलैंकिक things amongst the Dosas or blemishes of a composition.

Cf. देशकालकलालोकन्यायागमविरोधि च ।
प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्कृ नेध्यते ॥

Bhāmaha. 4-2.

देशकालकलालोकन्यायागमविरोधि च ।
इति दोषा दर्शयेते वर्ज्याः काव्येषु सूरभिः ॥

Dandin. 4-3.

देशकालस्वभावविरुद्धार्थानि लोकविरुद्धानि ।
कलाचतुर्वर्गशास्त्रविरुद्धार्थानि विद्याविरुद्धानि ॥

Vāmana. 2. 23, 24.

Rājaśekhara, however, permits the use of अलैकिक and अशास्त्रीय descriptions, which he deals with in these three chapters and calls them as कविसमय. These varieties are, however, quite distinct from those included in the Doṣas by such earlier writers as Bhāmaha and others. Vāmana, for the first time, uses the word काव्यसमय in his 5-1 of the Kāvyaśālaṅkārasūtra and under this heading he instructs poets to observe certain rules in order that errors relating to grammar, metre and gender may not creep into their composition. The कविसमय explained by Rājaśekhara in these chapters seems to be different from Vāmana's काव्यसमय also. Rājaśekhara seems here to indicate that though all the कविसमयs are generally against the Śāstras as well as usage, there are certain varieties which are worthy of being adopted; while there are others which are to be totally avoided. He intends saying that though his कविसमय seems to be लोकशास्त्रविरुद्ध, it is worthy of adoption in poetical composition because such things had actually existed either in early ages or in different parts of the world and also because earlier poets have adopted such descriptions in their works. Yet, another kind of description which is included amongst the Doṣas by Bhāmaha and others as अशास्त्रीय and अलैकिक should necessarily be avoided by poets, because in such cases the things described are purely imaginary and they neither existed at any time or at any place, nor such method as this was followed by any of the early poets. This is the real sense of the term Kavisamaya. Some dishonest poets, however, have used the same term in different ways so as to suit their own selfish ends.

Rājaśekhara appears to be the first writer to deal with this subject exhaustively, and the later writers such as Hemacandra and others have borrowed freely from him; and in doing so they merely added some new verses as illustrations.

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*[The chapters XIV to XVIII are borrowed in काव्यानुशासनविवेक; शीघ्रकुर्वन् (मेघदूत 1. 30)].

I. 4. The words पञ्च, उत्पल etc. are common nouns and, therefore, the meanings of these words are included in the group of जाति or genus.

I. 6. Kālidāsa alludes here to the existence of lotus flowers in the river Sīprā.

I. 10. In this verse, नीलोत्पल or the blue water-lily is described as blossoming in the river Ganges.

*[ll. 11-13. मृदुभिरनिलवारैः, चारैः would be better; read व्यक्त-दत्ताङ्कपालीम्.]

II. 15-18. In this verse, one Keśava probably a king or a rich man, is eulogised as having done some wonderful thing for the Kudungeśvara the presiding deity of Ujjaini. Here the river near Ujjaini is said to be full with swans and Sārasa birds.

*[I. 16. For कुडुङ्गेश्वर in Ujjaini see प्रबन्धचिन्तामणि-सिद्धसेनप्रबन्ध.

II. 20. स्वर्णस्फाति. स्फाति is the correct grammatical form].

II. 19-22. नाग=serpents or elephants.

चित्रपोत=young animals or boats.

स्वर्ण=water or gold.

जीमूतभर्ता=feeder of clouds or bearer of clouds.

All these words having two meanings apply to both the ocean and the mountain described in this verse, which is in *double entendre*.

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II. 3-4. The words मालती and जाति are synonyms.

*[I. 5. यद्यपि चन्दनविटपी also is in शार्ङ्गधरपद्धति].

II. 12. स्वनाममुद्रा=मकरालयः.

*[I. 21. तनुलमा (विद्धशालभज्ञिका, III. 6.)]

II. 21-22. The reading of this verse here, seems to be better than the reading of the printed edition of the Viddhasālabhañjikā as चरणचारपात्रमिव and वियदपि चालिकदग्नम्. But the commentator of that work, adopted the readings as obtained in the printed edition while commenting upon this verse.

*[I. 25. यन्त्रद्रावित. *Ibid* III. 14; MSS. of काव्यानुशासनविवेक read शङ्कद्रावित.]

ll. 25–26. The reading adopted in the Sarasvatikāñṭhabharāṇa is सद्यो द्रावित for यच्च द्रावित found here, and Bhoja commented upon that reading in the following manner.

सद्यो द्रावितकेतकोदरदलयोतःसादृश्यादिसंभवादियं संभवभणितः.

But Nārāyaṇa, the commentator on the Viddhasālabhañjikā, commented upon this reading somewhat differently as: यत्रेण तैलेभुरस-निष्कासनार्थे सम्पादितदासशिलादिनिर्मितोपकरणविशेषण द्रावितानि etc.

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*[l. 1. उत्सेच्या. उत्सेक्या is the correct grammatical form.]

l. 1. Read उत्सेक्या instead of उत्सेच्या.

*[l. 13. न्यस्ताक्षरा. (कुमार. I)]

l. 17. प्रकीर्णकद्रव्यकविसमय=the Kavisamaya under the miscellaneous section.

*[l. 19. In शेतां हरिः read विवदामहे instead of विविदामहे and दूरदूरस-पयाः for दूर दूर सपयास्तृष्टितया.]

ll. 19–22. The first half of this verse alludes to the ocean of milk, while the second refers to the ocean of salt. It is, therefore, evident that poets do not differentiate generally between the two oceans.

The word दूर means अत्यन्त just as दूरविलंबिनो घनाः।

दूरदूरसपयाः=दूरं अत्यन्तं, दूरसं नारसं पयः यस्य गः

The last line of the verse may be construed as:—

स त्वं कूपपयसः मरोः (पश्चमी) किं न जघन्यः ? ।

and translated thus: “Are you not inferior to the desert where the wells supply water for drinking purposes.”

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l. 8. Reading अवस्थाः may be adopted here in consonance with the statement contained in the verse त्वद्विप्रयोगे किरणैस्तथा etc. There it is said that the S'ephālikā trees let fall their flowers in the presence of the moon, as if to complain to the moon with drops of tears against the cruel treatment of the sun they receive during the day.

The line सतोऽपि कियार्थेस्यानिबन्धनम् may be interpreted in the following manner:—

सतोऽपि कियार्थस्य=though S'ephālikā flowers do fall during the day also; अनिबन्धनम्=they are not, however, described as falling during the day.

Cf.—पतितसुमनसः सन्ति शेफालिकाश्च Kāvyamīmāṁsā p. 41, l. 17. and न विना चन्द्रं शेफालिकाया विकसन्ति कुसुमानि । Viddhasālabhañjikā 2. 19.

Hemacandra's Kāvyānuśāsana reads: (p. 11.) कियाया यथा—दिवा नीलोत्पलानां विकासस्य, निशानिमित्तस्य शेफालिकाकुसुमानां विस्तासस्य. Here the word दिवा may be construed with विकास and विस्तास. During the day both नीलोत्पलविकास and शेफालिकाविस्तास are not described.

*[l. 21. मण्डलीकृत्य attributed to दण्ड].

l. 21. मण्डलीकृत्य etc. see Kāvyādarśa. (1-70).

Adhyāya XV.

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*[l. 13. MSS. of काव्यानुशासनविवेक read प्रतिदिशमिव;]

l. 13. The reading प्रतिदिशमिव is better than प्रतिदिनमिव.

*[l. 14. उत्खातनिर्मल० seems to be from हयग्रीववध of मेण्ठ.]

l. 20. भौम=Narakāsura, the son of the earth-goddess.

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*[l. 2. योतितान्तःगर्भः (माघ. II. 7.)

l. 17. पुष्पं प्रवालोपहितं (कुमार. 1. 44.)

l. 27. Read उभयतटचलाबद्वानीरहारम् ।]

l. 27. वर्णा may be read as वेणाम्.

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l. 3. कृष्णहरितयोरेक्य is explained here in the line: मरकतसदर्शं च यामुनम् । The colour of मरकत is हरित and the colour of the water of the river Yamunā is said to be black or कृष्ण.

l. 7. The similarity of कृष्ण and श्याम colours, is shown by the word श्यामनिशाम् ।

l. 12. The word विमलविद्मभासा explains the similarity between वीत and रक्त.

*[1. 13. लेख्या (किरात. IX. 22.).

1. 15. कैलासगौरम् (रघु. II. 25.)]

1. 15. The word कैलासगौरम् illustrates here the similarity between शुक्र and गौर.

1. 22. Both the words वीर्णा and प्रेर्णा mean 'moving'. वीर्णां मृदु प्रेर्णति may be considered as a better reading.

*[1. 25. अथ पथि (रघु. IX. 93.).

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*[1. 1. पादन्यास. मेघदूत. 1. 36. 1. 5. तामुनीर्थ (मेघदूत. 1. 47.)]

Adhyāya XVI.

1. 12. The varieties of Kavisamaya mentioned above relating to the terrestrial things may equally be applied to celestial things. But some special features of स्वर्गयकविषमय are treated in this chapter.

*[1. 18. अङ्गाधिरोपित. (माघ. II. 53.).

1. 14. मा भैः in वामनीयालङ्कार. 3. 2. 7.]

II. 14-19. In the first verse, a lady is represented as speaking to the quivering image of the moon reflected in the glass of wine held in her hand. Here, the moon is called शशाङ्क or one having a black spot resembling the form of a hare.

In the second verse the same black spot of the moon is compared to a deer.

1. 26. केलिप्रकाश seems to be a proper name. It may also be taken to mean as केलिषु प्रकाश='brilliant in sports.'

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II. 1-4. In this verse, the army of Yādavas is said to carry banners with the fish-sign because प्रश्न, the son of Kṛṣṇa and the chief of the Yādava army, was an incarnation of मन्मथ and therefore is known as मत्स्यकेतन.

This verse seems to be the reply of a warrior, very probably भीमसेन, who was asked to enter the army of the Kauravas in the Mahābhārata war where the Yādavas and Drona were protecting the Sindhunātha alias Jayadratha.

Construe :—आपातमास्तविलोडितसिन्धुनाथः हात्कारभीतपरिवर्तितमत्स्यचिह्नं याद-
वमहोदधिभीमवेलामुल्लृष्ट्य पवनसनुरिव द्रोणाचलमुद्धरामि ।

Here the two words सिन्धुनाथः and द्रोणाचलम् have double signification.

*[1. 6. After the verse बन्धा, MSS. of काव्यानुशासनविवेक add—

यथाच—यदिन्दोरन्वेति व्यसनमुदयं वा निधिरपा-
सुपाधिस्तत्रायं जगति जनिकर्तुः प्रकृतिता ।
अयं कस्संबन्धो यदनुहरते तस्य कुमुदः
विशुद्धाः शुद्धानां ध्रुवमनभिसन्धिप्रणयिनः ॥]

II. 5-13. All MSS. of this work cite only the first verse बन्धा विश्वसूजः etc. to illustrate this Kavisamaya. Hemacandra who borrows all these chapters in the same order as found here in his Kāvyañāśāsanavivēka, includes the second verse यदिन्दोरन्वेति etc. also. This verse is quoted from the Anargharāghava of Murāri. It appears from this that Murāri, the author of the Anargharāghava may be placed before Rājaśekhara (cir. 900 A. D.) on the strength of this quotation from his work.

It is worth remembering in this connection that Murāri is supposed to have flourished before 850 A. D. on the doubtful testimony of a verse in the Haravijaya of Ratnākara. The verse in question runs thus :—

अङ्गे कुनाटक उत्तमनायकस्य
नाशं कविव्यधित यस्य मुरारिरित्थम् ।
आकान्तकृत्स्नभुवनः क्व गतः स देत्य-
नाथो हिरण्यकशिषुः सह बन्धुवर्गेः ॥

38-68.

Although the words मुरारि, नाटक, कवि: etc. do clearly refer to the poet Murāri the author of the Anargharāghava drama, yet the event mentioned in the verse does not agree with the theme as found in the drama Anargharāghava, because Rāma, the hero is not stated there as being killed in any of the Āṅkas as required by this verse. It is, therefore, difficult to take the words मुरारि etc. in the verse to represent the author of the Anargharāghava.

The construction of this verse of Ratnākara may, therefore, be taken thus :—

कविः कुनाटके अङ्गे उत्तमनायकस्य नाशमिव मुरारिरित्थं यस्य नाशं व्यधित सः आकान्त-
कृत्स्नभुवनः देत्यनाथः हिरण्यकशिषुः सह बन्धुवर्गेः क्व गतः ॥

It may also be pointed out, here, that the present context is not complete unless this verse is accepted as a genuine part of the Kāvyamīmāṃsā. Because the verse वन्दा विश्वसूजः etc. relates only to the moon born from the eye of अत्रि and not to the moon born from the ocean as required by the statement अत्रिनेत्रसमुद्रोन्नयोरेक्यम्. But the second verse यदिन्दोरन्वेति etc. refers to the moon born from the ocean and thus both the verses together illustrate this कविसमय. The verse यदिन्दोः etc., therefore, is a genuine part of the work. Relying upon the accuracy of Hemacandra in quoting these chapters of the Kāvyamīmāṃsā which is amply borne out by other instances such as in line 19 of this page as कामस्य मूर्त्त्वममूर्त्त्वम्, this verse also may be taken as a genuine quotation made by Rājaśekhara from the Anargharāghava of Murāri.

*[l. 14. Read बहुकालजन्मनोऽपि शिवचन्द्रमसो वालत्वम् ।

l. 19. MSS of काव्यानुशासन read कामस्य मूर्त्त्वममूर्त्त्वम् यथा ।

l. 20. अयं स found in प्रबन्धचिन्तामणि; l. 24. धरुर्माला attributed to घण्टक in सुभाषितावलि; separate मनो and भेद्यम्; शब्दप्रमृतयः seems better reading.]

l. 25. Construe as :-अवलामनः भेद्यं लक्ष्यम्.

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*[l. 2. यस्याद्योऽधः attributed to राजशेष्वर in कवीन्द्रवचनसमुच्चय and in सदुक्तिकर्णमृत; and to चन्द्रक in सूक्तिमुक्तावली.

l. 7. येन ध्वस्तमनोभवेन attributed to भारवि. For the meaning see ध्वन्यालोक;]

ll. 7-10. For the meaning of the verse येन ध्वस्तमनोभवेन etc. see also Sarasvatikāṇṭhabharana. p. 166 (N. S. edition).

Reading सोव्यादिष्ठभुजङ्गहारवल्यः as found in C. MS. is correct. In the case of उमाधव construe as :—इष्टानि भुजङ्गा एव हारा वलयानि च यस्य सः ।

In the case of माधव, इष्टः भुजङ्गहा (गरुडः) यस्य सः; रवे शब्दब्रह्मणि लयो यस्य सः..

Here Nārāyaṇa and Mādhava are described as one and the same.

ll. 12-15. Construe as :—दोभ्यां मन्दं ईरितः मन्दरः येन सः ।

In the first half of this verse दामोदर and कूर्म are described as identical, and in the second half the identity of Lakṣmi with wealth and earth is described.

1.17. Sarasvatikantibharana reads त्वं नागराज instead of हे नागराज.

*[1. 19. Read सोऽविषशृष्टवाहनयोगलीलापर्यहृवन्धनविधेत्व । quoted in सरस्वतीकण्ठभरण II.

1. 24. जयन्ति ब्राणासुर. कादम्बरी.2.]

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* [अस्ति दैत्यो. first verse of हयग्रीववध of भर्तुमेष्ठ, दानवाधिपते and महामु-रसमाजेऽस्मिन् seem to be from the same work. One more verse विनिर्गतं मानद. is quoted in काव्यप्रकाश.

कविसमय of वामन is different from that of राजशेखर. The following quotations will explain the कविसमय and show how far the later writers of कविशिक्षा were indebted to राजशेखर for this.

कवीनां समयस्त्रेधा निबन्धोऽप्यसतस्सतः ।
अनिवन्धस्स जात्यादैर्नियमेन समासतः ॥

असतोऽपि निबन्धो यथा—

गिरौ रक्षादि हंसादि स्तोकपश्चाकरादिपु ।
नीरेभाद्यं खगज्ञायां जलजाद्यं नदीविपि ॥
तमसः सूचिभेद्यत्वं मुष्टिमात्यत्सुच्यते ।
अशलिग्राहता चन्द्रनिष्पः कुम्भोपवाह्यता ॥
प्रतापे रक्तोष्णित्वे कीर्त्तौ हंसादिशुब्रता ।
कृष्णत्वमपकीर्त्यादौ रक्तत्वं कोपरागयोः ॥
चतुष्ट(ष्क)त्वं समुदस्य वियोगः कोकयोर्निशि ।
चक्रोराणां सुराणां च ज्योतिष्मावासो निगद्यते ॥
रमायाः पद्मवासित्वं राजो वक्षसि च स्थितिः ।
समुद्रमथनं तत्र सुरेन्द्रश्रीसमद्भवः ॥

सतोऽप्यनिबन्धो यथा—

चन्दने फलपुण्ये च सुरभीं मालतीसुमम् ।
शुक्रं पक्षे तमोऽशुक्रे ज्योतिष्मा फलमशोकके ॥
रक्तिमा कामिदन्तेषु हरितत्वं च कुन्दके ।
दिवा निशोत्पलाद्जानां विकासित्वं न वर्णताम् ॥

नियमेन निवन्धो यथा—

सामान्येन तु धावल्यं पत्रपुष्पाभ्युवाससाम् ।
चन्दनं मलयेवे भग्नावेव पिकध्वनिम् ॥
अम्बुदाभ्युधिकाकाहिकेशभृजेषु कृष्णताम् ।
विम्बवन्धुकनीरेषु सूर्यविम्बे च रक्तताम् ॥

रवं नाव्यं मयूराणां वर्षास्वेव विवर्णयेत् ।
नियमस्य विशेषोऽन्यः कश्चिदत्र प्रकाश्यते ॥
शुश्रमिन्द्रद्विपं ब्रूयात्रीणि सप्त चतुर्दश ।
भुवनानि चतुर्दशौ दश वा ककुभो मताः ॥

जिनसेन अलङ्कारन्विन्तामणि—pp. 7 & 8.

अस्तोऽपि निबन्धेनानिवन्धेन स्तोऽपि च ।
नियमेन च जात्यादेः कवीनां समयस्त्रिधा ॥

अस्तोऽपि निबन्धो यथा—

रत्नादि यत्र तत्रात्रौ हंसायलपजलाशये ।
जलेभायं नभोनयामभोजायं नदीवपि ॥
तिमिरस्य तथा मुष्ठिग्राह्यं सन्तीविभेदताम् ।
अजलिग्राह्यता कुम्भोपवाह्यत्वे विभुतिषः ।
शुक्लत्वं कीर्तिहासादौ कार्यं दुष्कीर्त्यघादिषु ।
प्रतापे रक्ततोषात्वे रक्तत्वं क्रोधरागयोः ॥
विभावर्या भिन्नतटाश्रयणं चक्रवाकयोः ।
ज्योत्स्नापानं चकोराणां वर्णयेदसदप्यदः ॥

चतुर्भिः कलापकम् ।

स्तोप्यनिबन्धो यथा—

वसन्ते मालतीपुष्पं फलं पुष्पं च चन्दने ।
अशोके च फलं ज्योत्स्नाध्वान्ते कृष्णन्यपक्षयोः ॥
कासिदन्तेषु कुन्दानां कुद्धलेषु च रक्ताम् ।
प्रियहुपुषे पीतत्वं सरोजसुकुलादिषु ॥
हरितत्वं दिवा नीलोन्पलानां संरता दिवा ।
शंफालिकासुमे भ्रंशं वर्णयेत् सदप्यदः ॥

त्रिभिर्विशेषकम् ।

नियमो यथा—

मुक्तास्ताप्रपर्णमेवाद्विघ्वेव मकरानपि ।
भूर्जद्रून् हिमवत्येव मलये ह्येव चन्दनम् ॥
सामान्यग्रहणे वारिसुचां कृष्णत्वमेव हि ।
रक्तत्वमेव रत्नानां पुष्पाणां शौकूलमेव च ॥
तथा वसन्त एवान्यभृतानां ष्वनितोद्भवम् ।
वर्षास्वेव मयूराणां रुतं नृतं च वर्णयेत् ॥

त्रिभिर्विशेषकम् ।

नियमविशेषो यथा—

नीलकृष्णयोर्हरितकृष्णयोः इयामकृष्णयोः ।
पीतपाटलयोः शुक्लगौरयोर्नागसर्पयोः ॥
महार्णवसागरयोः क्षीरक्षारसमुद्रयोः ।
कमलासम्पदोः कामध्वजे मकरमत्स्ययोः ॥
द्वादशानामप्यर्काणां वार्ध्यत्रिहंजचन्दयोः ।
चन्द्रे शशेणयोर्विष्णुशेषकूर्मादिकस्य च ॥
नारायणदामोदरमाधवप्रभृतेरपि ।
दानवासुरदैत्यानामैक्यमेवाभिसम्मतम् ॥

चतुर्भिः कलापकम् ।

दानवास्तु विप्रचित्तिः शम्बरो न मुचिस्तथा ।
 पुलोमादयोऽथ दैत्या हिरण्याख्यो विरोचनः ॥
 बाणो हिरण्यकशिपुर्बलिप्रहादकादयः ।
 अथासुरा वृषपर्वबलवृत्रादयः स्मृताः ॥
 ऋणामद्धणः कटाक्षाणां शुक्रता कृष्णताऽथवा ।
 कृष्णताप्यथवा शुक्रश्यामता शुक्रकृष्णता ॥
 वहुकालजन्मनोऽपि शिवचन्द्रस्य बालता ।
 मनोभवस्य मूर्त्त्वममूर्त्त्वं च वर्णते ॥
 देवदेवीस्थिति विद्यान्नायिकानायककमम् ।
 स्वभावान् सर्वजीवानां व्यवस्था देशकालयोः ॥

अमर—काव्यकल्पलतावृत्ति—द्वितीयप्रतान pp. 30-31.

अस्तोऽपि निबन्धेनानिवन्धेन सतोऽपि वा ।
 नियमेन च जात्यादेः कवीनां समयस्थिधा ॥

अस्तोऽपि निबन्धो यथा—

रत्नानि यत्र तत्रादौ हुंगायत्पञ्चलादाये ।
 जलेभाद्यं नभोनयामम्भोजाद्यं नदीप्वपि ॥
 तिमिरस्य तथा मुष्टिप्राद्यत्वं सूचिभेद्यना ।
 अञ्जलिप्राद्यता कुम्भोपवायत्वं शशित्विपः ॥
 शुक्रत्वं कीर्तिहासादौ कार्यं चाकीर्तिपापयोः ।
 प्रतापे रक्तदोषत्वे रक्तत्वं क्रोधरागयोः ॥
 विभावर्या भिन्नतटाश्रयणं चकवाकयोः ।
 उयोऽस्त्रापानं चकोराणां चतुष्कात्वं पयोनिधेः ॥

सतोऽप्यनिबन्धो यथा—

वसन्ते मालतीपुष्पं फलपुष्पे च चन्दने ।
 अशोके च फलं उयोत्त्राध्वान्ते कृष्णान्यपक्षयोः ॥
 कामिदन्तेषु कुन्दनानां सुकुलेषु च रक्ता ।
 हरितत्वं दिवा नीलोत्पलानाम् विकासिता ॥
 वर्णयेत्र सदप्येतत्रियमोऽथ प्रकाश्यते ।

नियमो यथा—

भूर्जत्वरिघमवत्येव मलये हेव चन्दनम् ॥
 मामान्यप्रहणे शौक्लयं छत्राम्भः पुष्पवाससाम् ॥
 कृष्णत्वं केशकाकाहिपयोनिधिपयोमुचाम् ॥
 रक्तत्वं रत्नवन्धूकविम्बाम्भोजविवस्ताम् ।
 तथा वसन्त एवान्यपुष्टानां कलकृजितम् ॥
 वर्षास्त्रेव मयूराणां रुतं नृत्यं च वर्णयेत् ।
 नियमस्य विशेषोऽथ पुनः कश्चित् प्रकाश्यते ॥
 कमलासम्पदोः कृष्णहरितोनीर्गसर्पयोः ।
 पीतलोद्दितयोः स्वर्णपरागामिदिखादिषु ॥

नियमविशेषो यथा—

चन्द्रे शशेणयोः कामध्वजे मकरमत्ययोः ।
दानवासुरदेव्यानामैक्यमेवाभिगम्मतम् ॥
बहुकालजन्मनोऽपि शिवचन्द्रस्य बालता ।
मानवा मौलितो वर्ण्या देवाश्वरणतः पुनः ॥

[द्वेष्ट्र—कविकल्पलता pp. 40, 41 and 42.]

ll. 12-13. Here Rājaśekhara declares that he is the first writer to deal with this kind of Kavisamaya which the early writers on poetics failed to notice. But they included other varieties of Kavisamaya which readily form part of the Doṣas or blemishes in poetical composition or ungrammatical usages.

The passages – काव्ये सुप्ते इति स्थितः । स गाम्प्रतमिहास्माभिर्यथातुद्धि विवोधितः ॥ clearly show that early authors were not opposed to it, and that Rājaśekhara alone took up this subject to be treated of in detail.

Adhyāya XVII.

Chapters 17 and 18 are reproduced by Hemacandra in his *Kāvyanuśāsanaviveka* (pp.126-135) and he followed the same order as found here.

ll. 19-22. In this verse, the firmament and the earth are described as forming one world. This is shown by the words कमपरिमिता भूमिर्विष्णोः and जगति सकले.

It is alluded here that in the whole world there can be no other family than this where the members such as Bala, Hara and Viṣṇu of the family could not till their little land due to want of a second ox.

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* [1.1. रुणद्वि. (भामह. 1. 7.); There the reading is चास्य instead of वास्य.]

l. 1. रोदसी—earth and firmament.

*[l. 4. त्वमेव quoted as an example of वर्णश्लेष्य in सरस्वतीकण्ठाभरण.

l. 10. संस्तम्भिनी description of the palace of king Harṣa, the patron of Bāṇa.

l. 15. निरवधि in वामन 4-3-32; the general reading is स्थितमनिवर्तित.]

I. 25. Jambūdvīpa is situated in the middle of the other द्वीपस having three Dvīpas on both the sides. The names of all the seven द्वीपस and their order of precedence are mentioned in this verse.

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II. 1-2. Each of these seven द्वीपस are surrounded by seven concentric oceans.

I. 6. Kāvyānuśāsanaviveka reads as तस्मिन्नायाजिकेलिङ्गतिकरविजयोपार्जिते वीरचर्ये पर्यासं मे न दातुः etc. but Vāgbhaṭa's Kāvyānuśāsana reads as कस्यन्नायाजिकेलिङ्गतिकरविजयोपार्जिते वीरचर्ये. Both वीरचर्ये and वीरचर्यै do not give any clear sense of that passage and therefore, it may be changed as वीरचर्यः which may be construed with यः in the next line. The purport of the verse, then will be as follows :-

'The great warrior, probably Paraśurāma, became dissatisfied with Brahman because he thought that all these eighteen islands, earth with its nine sub-divisions, one mighty ocean, and the fertile country all around, acquired by him through his prowess in battles, seemed to him to be insufficient for his liberality'.

The reading :- चक्रं पुञ्जेन दातुं तदिदम् may be construed thus:-यः वीरचर्यः 'तदिदं पुञ्जेन दातुं चक्रे' इति विद्या वेधसे चुकोप 'Paraśurāma became dissatisfied with Brahman because he could create very little for being given away in charity'.

*[I. 7. MSS of काव्यानुशासनविवेक read पर्यासं मे न दातुः instead of चक्रं पुञ्जेन दातुम् ।]

II. 13-16. This verse मातङ्गानामभावे etc. is not quoted by Hemacandra in his Kāvyānuśāsanaviveka. The import of this verse is that the enemies of a king were defeated and driven out to the shores of the three oceans where also they had the riches of a king in the form of elephants of the quarters, Cintāmani jewels and Kalpaka trees etc. although they lost their own elephants, jewels and gardens.

*[I. 22. MSS of विवेक read अगस्त्यचुल्कोत्क्षिप्तः.]

I. 23. Read प्रस्तरायितम् instead of पूतरायितम्.

प्रस्तर means a small stone.

The reading उत्क्षिप्तः also is quite suited to the emendation as प्रस्तरायितम् । The purport of this verse would then be as follows :

God Keśava assumed the form of a small stone in the hand of Agastya when he commenced drinking the water of the seven oceans, lest Agastya may drink him too.

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*[l. 1. For देवेनाम्बुजजन्मना. MSS. of विवेक read ब्रह्मणा पुण्यकर्मणा.]

ll. 1-7. For a detailed description of जम्बूदीप see the Vāyu purāṇa chapter 34 from which this portion of the Kāvyamīmāṁsā seems to have been drawn.

*[l. 13. चक्रवर्तिक्षेत्र, cf. देशः पृथिवी तस्यां हिमवत्सुश्रान्तरमुदीचीनं योजनमहस्परिमाणमतिर्थक्षकवर्तिक्षेत्रम्। Kauṭilya's Arthasāstra p. 338.]

ll. 8-17. Compare the version in the Vāyupurāṇa with the description of Bhāratavarṣa here:—

भारतस्याय वर्षस्य नव भेदाः प्रकीर्तिताः ।
समुद्रान्तरिता ज्येयास्ते त्वगम्याः परस्परस् ॥
इन्द्रदीपः कस्मेरुथ ताम्रणो गम्भस्तिमान् ।
नागद्वीपस्तथा सौम्यो गन्धर्वस्त्वथ वासुणः ॥
अयं तु नवमस्तोपां द्वीपः सागरसंकृतः ।
योजनानां सहस्रं तु द्वीपोऽयं दक्षिणोत्तरम् ॥
आयतो व्याकुमारिक्यादागङ्गाप्रभवाच वै ।
+ + + +
यश्ववर्यं नवमो द्वीपः तिर्थग्रात उच्यते ।
कृत्स्नं जयति यो द्येनं स सम्राडिह कीर्त्यते ॥
+ + + +
सप्त चाम्मिन् सुषर्वाणो विश्रुताः कुलपर्वताः ।
महेन्द्रो मलयः मद्यः शुर्किमानुश्वप्यवैतः ॥
विन्ध्यवर्ष पारियात्रश्च सप्तते कुलपर्वताः ॥

Vāyupurāṇa. Chapter 45, 78-88.

The similarity is so remarkable as to leave very little room for doubting that the description of Bhāratavarṣa, as given here, is wholly based on the information supplied by the Vāyupurāṇa.

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l. 4. घनसार=camphor.

l. 6. गौः=a house. मुलिपुङ्गव=Agastya.

l. 17. cf. Manusmṛti:—

आ ममुद्रात्तु वै पूर्वादासमुद्रात्तु पथिमात् ।
तयोरेवान्तरं गिर्योः आर्योवर्तं विदुर्बुधाः ॥

I. 20. Here Rājaśekhara divides India into five parts, and gives topographical information relating to these parts. His conception of the country dividing itself in five parts, is probably derived from the position, boundary and description of Madhyadeśa as found in such earlier works as Manusmṛti, Kāmasūtra, etc. The countries lying in the four directions from the Madhyadeśa constitute four groups each consisting of several divisions.

*[II. 21-27. Viveka and Vāgbhaṭa read मुद्रक., माहिष्मक, वेलर.]

I. 3. For the things produced in Southern India see the products of the four Malaya mountains already enumerated on pp. 92-93.

*[II. 2-17. Viveka reads भैमरवी वेणी कृष्णवेणी and वनायुजकम्बोज. Vāgbhaṭa reads उपलावती, while Viveka has पलावती. Vāgbhaṭa reads हयवन, करकण्ठकुहक. Viveka and Vāgbhaṭa have तुवार and हरहूर, and add जालन्धर after हिमलय. हारहूर is the correct reading as हारहौर is mentioned by वराहमिहिर].

I. 17. यदाहुः etc. This verse is quoted from the Manusmṛti (2-21). Madhyadeśa is also mentioned in the Kāmasūtra thus :-

मध्यंतश्या आर्यप्रायाः शुच्युपचाराः । 2-5-21.

The same verse हिमवद्विन्द्ययोमिष्यम्, etc. (Manu. 2-21) is quoted in the Jayamaṅgalā on this Sūtra and is attributed to Bhrgu there but not to Manu. According to Vasiṣṭha, Jayamaṅgalā gives a different reading as गङ्गायसुनयोरिल्येके इति वसिष्ठः । instead of हिमवद्विन्द्ययोः of this verse.

II. 23-24. The portion of this country, called अन्तर्वेदी, is situated within the four boundaries of the Sarasvatī in the west, Prayāga in the east, the Ganges in the north and the Yamunā in the south. For similar demarcation of अन्तर्वेदी,

Cf. इमेऽन्तर्वेदीभूपणं पात्रालाः । पात्रालास्त्रव पश्चिमेन त इमे वामा गिरां भाजनास्त्वहृष्टेरतिथी-
भवन्तु यमुनां त्रिलोतगच्छान्तरा ॥

Bālarāmāyaṇa x. 86.

Kānyakubja or modern Kanauj is called महोदय or गात्रिपुर and is situated on the bank of the Ganges.

Cf. verses 88-90 of the Bālarāmāyaṇa act X.

II. 25-27. Here Rājaśekhara mentions four places: वामनस्वामी, ब्रह्मशिला, गाढिपुर, and कालप्रिय in order to show that the directions are to be taken only as relative, and not as always accurate. These four places seem to be situated in the four directions of the Kanauj city, and these are used here to prove the inaccuracy of the directions.

He says, for instance, that the direction east of Vāmanasvāmi corresponds to the west of Brahmaśilā; similarly, the south of Gādhipura corresponds to the north of Kālapriya. Excepting Brahmaśilā the other three limits of the city of Kanauj are already well-known. It is not, therefore, difficult to imagine that all the four boundaries refer to the city of Kanauj. This is further strengthened by the additional references given below.

(1) Vāmanasvāmi is an incarnation of Viṣṇu. According to the Padmapurāṇa, (Śrṣṭikhaṇḍa, 35 and Uttara. 53) Rāma, the king of Ayodhyā, once built a temple for Vāmanasvāmi in the city of Mahodaya or Kānyakubja. (see the Geographical Dictionary of N. L. Day. p. 89). Rājaśekhara refers, very probably, to this temple of Vāmana, and according to him it was situated in the western part of the city and towards the west of Brahmaśilā.

(2) Gādhipura is also mentioned by Rājaśekhara in his Bālarāmāyaṇa (act X, 88), and apparently he means by that word the city of Kanauj. Here, he mentions further that Gādhipura is situated towards the north of the Kālapriya temple. Gādhipura, therefore, appears to be a suburb of Kanauj in the northern part, while Kālapriya appears to be situated in its southern part.

(3) The temple of Kālapriyanātha also must have been a part of Kanauj, and the deity is referred to in the three famous dramas of Bhavabhūti, who mentions that his dramas were staged before an audience assembled in connection with festivities in honour of Śrī Kālapriyanātha. It is well-known that Bhavabhūti was a contemporary of king Yaśovarman of Kanauj (8th century A. D.) and was patronized by him. It is not unnatural, therefore, on the part of Bhavabhūti to refer to the presiding deity Kālapriyanātha belonging to the capital city of his patron king Yaśovarman. The testimony of Rājaśekhara also makes it clear that the temple of Kālapriya was situated in the southern part of Gādhipura which is again a suburb of Kānyakubja.

These evidences militate against the views of some of the commentators on Bhavabhūti who are disposed to identify Kālapriyanātha with the deity of Padmapura in Vidarbha, the birth-place of Bhavabhūti, or with Mahākāleśvara of Ujjayinī. As there are not strong reasons to support either of the two theories mentioned above, these may be dismissed as fanciful.

(4) Now the position of Brahmaśilā mentioned by Rājaśekhara may be determined on the strength of the position of the other three places, and its exact situation may be located in the eastern part of the city of Kanauj. It is also probable that Rājaśekhara, being a teacher of king Mahendrapāla of Kanauj, was well acquainted with the topography of the city, and thus mentioned the four parts of the city of Kanauj to prove the relativity of directions. For his appreciation of the city of Kanauj see introduction page xxi.

* [pp. 93-94. With the five divisions of our author cf.

"The five Divisions of India, or the "Five Indies," as they are usually called by the Chinese, are as follows:—

I. Northern India comprised the Panjab proper, including Kashmir and the adjoining hill states, with the whole of eastern Afghanistan beyond the Indus, and the present Cis-Satlej States to the west of the Saraswati river.

II. Western India comprised Sindh and Western Rajputana, with Kachh and Gujarat, and a portion of the adjoining coast on the lower course of the Narbada river.

III. Central India comprised the whole of the Gangetic provinces from Thanesar to the head of the Delta, and from the Himālaya mountains to the banks of the Narbada.

IV. Eastern India comprised Assam and Bengal proper, including the whole of the Delta of the Ganges, together with Sambhalpur, Orissa, and Ganjam.

V. Southern India comprised the whole of the peninsula from Nasik on the west and Ganjam on the east, to Cape Kumari (Comorin) on the south, including the modern districts of Berar and Telingana, Mahārāshṭra and the Konkan, with the separate states of Haidrabad, Mysore and Travancore, or very nearly

the whole of the peninsula to the south of the Narbada and the Mahānadi rivers. Cunningham's "The Ancient Geography of India" pp. 11-12.

For the various countries cf.

नक्षत्रवृयवर्गेरामेयाद्यैर्वस्थितैर्नवधा ।
 भारतवर्षे मध्यात् प्रागादिविभाजिता देशाः ॥ १ ॥
 भद्रारिमेदमाण्डव्यसाल्वर्नोपांजिहानसङ्क्षाताः ।
 मस्वत्सवोषयामुनसारस्वतमस्यमाध्यमिकाः ॥ २ ॥
 माथुरंकोपज्योतिपथमारण्यानि शशेनाश्र ।
 गौरग्रीवोरेहिकपाणुगुडाधृत्यपाचाल्याः ॥ ३ ॥
 साकेतकङ्कुरुकालकोटिकुरुश्र पारियात्रनगः ।
 औदुम्बरकापिष्ठलगजाह्याश्रेति मध्यमिदम् ॥ ४ ॥
 अथ पूर्वस्यामङ्गनवृषभवजपश्चमान्यवद्विरयः ।
 व्याग्रमुखसुद्धकविटचान्दपुराः शूर्पकर्णाश्र ॥ ५ ॥
 खसमग्नधर्शविरगिरिमिलयसमतटोद्ग्रथवदनदन्तुरकाः ।
 प्रागज्योतिपलोहित्यक्षीरोदसमुद्रपुरापादाः ॥ ६ ॥
 उदयगिरिभद्रगौडकपैण्डोत्कलकाशमेकलाम्बप्राः ।
 एकपदताम्रलिपकोशलका वर्धमानाश्र ॥ ७ ॥
 आग्रेष्यां दिशि कोशलकलिङ्गवज्रोपवद्वजठराङ्गाः ।
 शौलिकविर्दभवत्याम्ब्रचेदिकाश्रोध्वकण्ठाश्र ॥ ८ ॥
 वृषनालिकेरचमैद्वीपा विन्यान्तवासिनक्षिपुरी ।
 इमश्चुपरहेमकूडव्यालग्रीवा महाग्रीवाः ॥ ९ ॥
 किञ्चिन्धकण्ठकस्यलनियादराग्राणि पुरिकदाशार्णाः ।
 सह नगरणशबैराश्चेषाय त्रिके देशाः ॥ १० ॥
 अथ दक्षिणेन लङ्घा कालाजिनसांरिकीणतालिकटाः ।
 गिरिनगरमलयदुरुमहन्द्रमालिन्यभृकच्छाः ॥ ११ ॥
 कक्षणटक्षणवनवासिविकर्णकारकोक्षणभीराः ।
 आकरवेणावत्तकदशपुरगोनर्दकेरलकाः ॥ १२ ॥
 कर्णाटमहाटविच्चित्रकूटनासिक्यकोलगिरिचोलाः ।
 कौश्चद्वीपजटाधरकावेणो कृद्यमूकथ ॥ १३ ॥
 वैद्यूर्यशङ्कमुक्तात्रिवारिचरधमेपटनद्वीपाः ।
 गणराज्यकृष्णवेद्यूरपिशिकशूर्पादिकुसुमनगाः ॥ १४ ॥
 तुम्बवनकमणेयकयाम्योदधितापसाथमा ऋषिकाः ।
 काश्चमरुचीपटनचेर्यार्थकसिंहलक्षणभाः ॥ १५ ॥
 बलदेवपटनं दण्डकावनतिमिक्षिलाशना भद्राः ।
 कन्त्योऽथ कुञ्जरदी सताम्रपर्णाति विज्ञेयाः ॥ १६ ॥
 नैर्झृत्यां दिशि देशाः पलवकाम्बोजसिन्युसांवीराः ।
 वडवामुखारावाम्बष्टकपिलनारीमुखानर्त्ताः ॥ १७ ॥
 केणगिरियवनमाकरणप्रावेद्यपारशवशङ्घाः ।

वर्बरकिरातखण्डकव्यादाभीरचबूकाः ॥ १८ ॥
 हेमगिरिसिन्धुकालकरैवतकसुराश्रवादरदविडः ।
 स्वात्माये भन्ति ये ज्ञेयश्च महार्णवोऽत्रंव ॥ १९ ॥
 अपरस्यां मणिमान् मेघवान्वनौघः क्षुरापणोऽस्तगिरिः ।
 अपरान्तकशान्तिकदैहयप्रशस्ताद्रिवोक्ताणाः ॥ २० ॥
 पञ्चनदरमठपारतारक्षितजृङ्गवश्यकनकशकाः ।
 निर्मर्यादा म्लेच्छा ये पश्चिमदिक्षितास्ते च ॥ २१ ॥
 दिशि पश्चिमोत्तरस्यां माण्डव्यतुखारतालहलमदाः ।
 अरमकुलूतलहडस्त्रीराज्यनृगिहवनखस्थाः ॥ २२ ॥
 वेणुमती फल्गुलुका गुरुहा मरुकुचचर्मझारुयाः ।
 एकविलोचनशूलिकदीर्घप्रीवास्यकेशाश्च ॥ २३ ॥
 उत्तरतः केलारो हिमवान्वसुमान् गिरिर्घनुप्मांश्च ।
 क्रौशो मेहः कुरवस्तथोत्तराः क्षुद्रगीनाश्च ॥ २४ ॥
 कैकयवसातियामुनभोगप्रस्थार्जीनायनार्मीद्राः ।
 अदर्शान्तद्विपत्रिगर्त्तुरगाननाश्वसुखाः ॥ २५ ॥
 केशधरचिपिटनासिकदासेरकवाटध्यानशरधानाः ।
 तक्षशिलपुष्पकलावतकेलावतकण्ठधानाश्च ॥ २६ ॥
 अम्बरमद्रकमालवर्पारवकच्छारदण्डपिङ्गलकाः ।
 माणहलहूणकोहलशीतकमाण्डव्यभूतपुराः ॥ २७ ॥
 गान्धारयशोवतिहेमतालराजन्यखचरगव्याश्च ।
 यैवेयदासमेयाः इयामाकाः क्षेमधूर्ताश्च ॥ २८ ॥
 ऐशान्यां मेषकनष्टराज्यपशुपालकीरकाश्मीराः ।
 अभिसारदरदतज्जणकुलूतसिन्धवनराष्ट्राः ॥ २९ ॥
 ब्रह्मपुरदार्ढामरवनराज्यकिरातचीनक्रौणिन्दाः ।
 भल्लपलोलजटामुरकुनटखसघोपकुचिकाख्याः ॥ ३० ॥
 एकचरणानुविद्धाः सुवर्णभूर्वैसुधनं दिविष्टाश्च ।
 पौरवचीरनिवमनविनेत्रमुज्जादिगन्धर्वाः ॥ ३१ ॥
 वर्गेरभेयार्थः कूरप्रहर्षीडित्तः कमेण नृपाः ।
 पाश्चालो मागविकः कालिङ्गश्च क्षयं यान्ति ॥ ३२ ॥
 आवन्तोऽथानत्तो मृत्युं चायाति सिन्धुसाँवीरः ।
 राजा च हारहौरो मद्रेशोऽन्यथ कौणिन्दः ॥ ३३ ॥

वृहत्संहिता Chapt. XIV.

प्राह्नमेदाधर्षोणोऽवज्ञसुद्धाः कलिङ्गचाहीकाः ।
 शकयवनमगधशबरप्रागज्योतिषचीनकाम्बोजाः ॥ १ ॥
 मेकलकिरातविटका बहिरन्तश्चलजाः पुलिन्दाश्च ।
 द्रविडानां प्रागर्द्ध दक्षिणकूलं च यमुनायाः ॥ २ ॥
 चम्पोदुम्बरकौशाम्बिचेदिविन्ध्याटवीकलिङ्गाश्च ।
 पुण्ड्रा गोलाङ्गूलशीपर्वतवर्धमानाश्च ॥ ३ ॥
 इक्षुमतीत्यथ तस्करपारतकान्तारगोपवीजानाम् ।

तुषधान्यकटुकतस्कनकदहनविषसमरशूराणाम् ॥ ४ ॥
 गिरिसठिलदुर्गकोशलभृकच्छसमुद्रोमकतुखाराः ।
 वनवासितङ्गणहलस्त्रीराज्यमहार्णवद्वीपाः ॥ ६ ॥
 शोणस्य नमेदाया भीमरथायात्र पश्चिमार्द्धस्थाः ।
 निर्विन्द्या वेत्रवती सिंग्रा गोदावरी वेणा ॥ ९ ॥
 मन्दाकिनी पयोणी महानदी सिन्धुमालतीपाराः ।
 उत्तरपाण्ड्यमहेन्द्राद्रिविन्द्यमलयोपगाक्षोलाः ॥ १० ॥
 द्रविडविदेहान्द्राइमकभासापुरकौद्धणाः समक्षिषिकाः ।
 कुन्तलकेरलदण्डकान्तिपुरम्लेच्छसङ्करजाः ॥ ११ ॥
 नासिंवयभोगवर्धनविराटविन्द्याद्रिपार्श्वगा देशाः ।
 ये च पिवन्ति सुतोयां तार्पी ये चापि गोमतीसलिलम् ॥ १२ ॥
 लाहित्यः सिन्धुनदः सरयुर्गम्भीरिका रथाहा च ।
 गङ्गाकांशिक्यायाः सरितो वैदेहकाखोजाः ॥ १६ ॥
 मथुरायाः पूर्वार्द्ध हिमवद्वेमन्त्रचित्रकूरस्थाः ।
 सौराष्ट्रसेतुजलमार्गपद्यविलपवेताश्रयिणः ॥ १७ ॥
 चरपुरुषकुदकजीवकशिशुकविशठसूचकाभिचारताः ।
 दूतनुंगकहास्यज्ञभूतत्र्यन्द्रजालज्ञाः ॥ १९ ॥
 सिन्धुनदपूर्वभागो मथुरापश्चार्थभरतसौवीराः ।
 सुमोदीन्यविपाशासरिच्छतद्वूरमठसाल्वाः ॥ २१ ॥
 त्र्यगतपौरवाम्बद्धपारता वादधानयौथेयाः ।
 सारखतार्जुनायनमत्स्यार्द्धमामराशृणि ॥ २२ ॥
 तश्शिलमातिकावतवहुगिरिगान्धारपुष्कलावतकाः ।
 प्रस्थलमालवक्कयदाशाणोंशीनराः शिवयः ॥ २६ ॥
 ये च पिवन्ति वित्तमाभिरावतीं चन्द्रभागसरितं च ।
 रथरजताकुञ्जरतुरगमहामात्रधनयुक्ताः ॥ २७ ॥
 आनर्तार्द्विदपुष्करसौराष्ट्राभीरशद्वर्वतकाः ।
 नष्टा यस्मिन्देशो सरखती पश्चिमो देशाः ॥ ३१ ॥
 कुरुभूमिजाः प्रभासं विदिशावेदस्मृतीमहीतउज्जाः ।
 खलमलिननीचतैलिकविहीनसत्त्वोपहतपुंस्वाः ॥ ३२ ॥
 गिरिदुर्घषलव्यथेतहृणचोलावगाणमहृचीनाः ।
 प्रसन्नतधनिमहेच्छव्यवगायपराकमोपेताः ॥ ३४ ॥

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*cf. also the quotations from पराशर in Bhattotpala's commentary
ad loc.*

cf. also महेन्द्रो मलयः सद्यः शुक्तिमान् कक्षपवृतः ।
 विन्द्यथ पारियात्र च सप्तात्र कुलपवृताः ॥
 भारतस्याय वर्षस्य नव भेदान्निशामय ।
 दृन्दद्वीपः कश्चोरुमान् ताप्रपर्णो गभस्तिमान् ॥

नागद्वीपस्तथा सौम्यो गन्धर्वस्त्वथ वाहणः ।
 अयं तु नवमस्तेषां द्वीपः सागरसंच्चितः ॥
 योजनानां सहस्रं तु द्वीपोऽयं दक्षिणोत्तरात् ।
 पूर्वे किराता यस्यान्ते पश्चिमे यवनाः स्थिताः ॥
 ब्राह्मणाः क्षत्रिया वैश्या मध्ये शूद्राश्च भागशः ।
 इज्यायुधविणिज्यायैर्वर्त्यनन्तो व्यवस्थिताः ॥
 शतद्वचन्द्रभागाद्या हिमवत्पादनिर्गताः ।
 वेदस्मृतिसुखायाथ पारियात्रोद्भवा मुने ॥
 नर्मदासुरसायाश्च नशो विन्याद्रिनिर्गताः ।
 तापीपयोणीनिर्विन्ध्याप्रसुखा नक्षसम्भवाः ॥
 गोदावरीभीमरशीकृष्णार्घ्यादिकासनथा ।
 मद्यपादोद्भवा नद्यः स्मृताः पापभयापहाः ॥
 कृतमालाताम्रपर्णीप्रसुखा मलयोद्भवाः ।
 त्रिसामाचार्षिकृत्याद्या महेन्द्रप्रभवाः स्मृताः ॥
 कृषिकुल्याकुमाराद्याः शुक्लिमत्पादसम्भवाः ।
 आसां नद्युपनयथ सन्ध्यन्याश्च महसूशः ॥
 तस्मिमे कुम्हाद्याला मध्यदेशादयो जनाः ।
 पूर्वेदेशादिकार्थेव कामरूपनिवासिनः ॥
 पुण्ड्राः कलिङ्गा मगधा दाधिणाल्याश्च मर्तेशः ।
 तथापरान्ताः सौराष्ट्राः शूराभीरास्तथाद्युदाः ॥
 कारुष्या मालवार्थेव पारियात्रनिवासिनः ।
 सौवीराः सन्धवा हृणाः शाल्वाः शाकलवासिनः ॥
 मद्रामास्तथाम्बग्नाः पारसीकादयस्था ।
 आसां पिवन्ति सलिले वसन्ति सरितां सदा ।
 मर्मापतो महाभागा हृष्टपुष्टजनाकुलाः ॥

विष्णुपुराण II, 3.

Vinayachandra enumerates 84 countries in his काव्यशिक्षा.

‘चतुरशीतिर्देशाः गाँडकन्यकुद्वजकौद्वाककलिङ्गाक्षवज्ञकुरुचाल्यकामाक्षओडुपुण्ड्रेशीशमालवलो-हितपश्चिमकाउवालभसौराष्ट्रकङ्कणलाटश्रीमालार्युदमेदपाटमस्त्रवेन्द्रयमुनागज्ञातीरान्तर्वेदिमागधमध्यकुरु-काहलकामहपकाङ्गवन्तीपापान्तवक्तिरात्माशीरआंशीरवाकाणोत्तरापथ्यगुरुर्जरसिन्धुकेकाणनेपालटक्कुरु-ष्टकाइक्षेष्ट्रवर्वेदर्जर्जरकाइमीरहिमालयलोहपुष्पश्रीराष्ट्रदशिणपथ्यिंघर्चालकौशलपाण्डुअन्नप्रविन्ध्यकर्णीद-द्विंदश्रीपर्वतविदभंधाराउरलजीतापीमहाराष्ट्राभीरनर्मदातट्ट्वपदेशाश्रेति ।’

Also हीर्ष्यापीत्यादि पदकम् । पत्तनादि द्वादशकम् । मातरादिथ्यतुर्विशतिः । वहू इत्यादि षट्प्रिंशत् । भालिज्जादि चत्वारिंशत् । हपेपुरादि द्विपञ्चाशत् । श्रीनारप्रभृति षष्ठपञ्चाशत् । जम्बूसरप्रभृति षष्ठिः । पडवाणप्रभृति षष्ठसप्ततिः । दर्भवतीप्रभृति चतुरशीतिः । पेटलापदप्रभृति चतुरुत्तरशतम् । पदिराखुकाप्रभृति दशोत्तरं शतम् । भोगपुरप्रभृति पोडशोत्तरशतम् । धवलककप्रभृति पद्मशतानि । माहडवासायमर्धाष्टमशतम् । कौङ्कणप्रभृति चतुर्दशाथिकानि चतुर्दशशतानि । चन्द्रावतीप्रभृति अष्टादशशतानि । द्वाविंशतिशतानि महीतदम् । नवमहस्ताणि सुराष्ट्राः । एकविंशतिः सहस्राणि लाट-

देशः । सप्तसहस्राणि गुर्जरो देशः पारतथ । अहूडलक्षाणि ब्राह्मणपाटकम् । नवलक्षाणि डाहलाः । अष्टादशलक्षाणि द्विनवस्यधिकानि मालवो देशः । षष्ठिशत्सलक्षाणि कन्यकुञ्जः । अनन्तरमुत्तरापथं दक्षिणापथं चेति ।

Hemacandra in his अभिधानचिन्तामणि explains the names of countries as follows:—

प्रारज्योतिषाः कामरूपा मालवाः स्युरवन्तयः ।
त्रैपुरास्तु डाहलाः स्युश्वैयास्ते चेदयथ ते ॥
वज्ञास्तु हरिकेलीया अङ्गाश्वम्पोपलक्षिताः ।
सात्वास्तु कारकुक्षीया मरवस्तु दशेरकाः ॥
जालन्धराखिगर्ताः स्युः तायिकास्तर्जिकाभिधाः
कश्मीरास्तु माधुमताः सारस्वता विकर्णिकाः ॥
वाहीकाष्ठकनामानः वाल्हीका वाल्हिकाह्याः ।
तुरुष्कास्तु साखयः स्युः कारुषास्तु वृहद्दूहाः ॥
लम्पाकास्तु मुरुण्डाः स्युः गाँवीरास्तु कुमालकाः ।
प्रत्यग्रथास्त्वहिच्छत्राः कीकटा मगधाह्याः ॥
ओड्राः केरलपर्यायाः कुन्तला उपहालकाः ।

अभिधानचिन्तामणि. 4. 22-27.

Jayamangala in his commentary on the वास्यायनकामसंग्रह locates the various countries as under:—

वज्ञा लौहित्यात् पूर्वेण । अङ्गा महानया: पूर्वेण । कलिङ्गा गौडविषयादक्षिणेन । वाहीकदेश्या उत्तरापथिकाः । आवन्तिका उज्जियनोदेशभवाः । ता एवापरमालब्यः । पश्चिमसमुद्रसर्पायि-
उपरान्तदेशः । अपरमालवपश्चिमेन लाटविषयः । नर्मदाया दक्षिणेन देशो दक्षिणापथः । तत्र कर्णाट-
विषयात् पूर्वेणान्प्रविषयः । नर्मदाकर्णाटविषययोर्मध्ये महाराष्ट्रविषयः । कर्णाटविषयादक्षिणेन द्रवि-
दविषयः । कोक्षणविषयात् पूर्वेण बनवासविषयः ।

For the description of the countries lying on the way from Ceylon to Ayodhya, see his own बालरामायण (X, 26-96).

For the modern equivalents of these places, see Cunningham's 'The Ancient Geography of India', 'The Geographical Dictionary of Ancient and Mediaeval India' by N. L. Dey, and "The Original Inhabitants of India" by G. Oppert.

For products cf. स्थलपथेषि हैमवतो दक्षिणापथाच्छ्रेयान्, हस्त्यश्वगन्धदन्ता-
जिनरूप्यसुवर्णपण्ड्यासारवत्तरा: इत्याचार्याः । न इति कौटिल्यः । कम्बलाजिनाश्वपण्डवर्जाः
शङ्कवज्रमणिमुक्तासुवर्णपण्ड्याक्ष प्रभूततरा दक्षिणापथे । कौटिलीय अर्थशास्त्र p. 298.]

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ll. 1-2. In this verse the figure विरोधाभास is shown by the words अपूर्व etc.

*[l. 5. एकं ज्योतिर्देशं (सूर्यशतक. 13)]

l. 10. MSS of विवेक read दशदिक्षुटपर्यन्त.]

l. 11. स्थूललक्ष्य=one who cannot observe minutely.

*[l. 14. Viveka reads द्विधा च दिव्यव्यवहारः]

ll. 12-14. विवक्षापरतत्रा=depending on the desire of the speaker. When an astronomer explains the position of directions, he takes recourse to the position of heavenly bodies such as Citrā, Svāti, Dhruva, etc. The direction east is decided by seeing the intermediate distance between the two stars चित्रा and स्वाती.

Here the word चित्रास्यात्यन्तर denotes also the day on which the sun's position is between these two stars. That day is known as विषुवान् when the day and night are equal. There are two such days in a year and they are known as चैत्र or शारदसम्पात and रैत्र or वसन्तसम्पात. Only on these two days the sun's position is exactly to the east of the earth at the time of rising, and exact west at the time of setting. In all the other days of the year the sun rises either to the north or to the south in the eastern horizon and the day or night is either longer or shorter according as it is either the Summer Solstice or the Winter Solstice. People in ancient days used to determine the correctness of the eastern direction by the rise of the sun on the विषुवत् day when the sun rises between the चित्रा and स्वाती constellations, or in other words, when he is in the last degrees of the sign of Virgo. Kātyāyana and his commentator Karkācārya, for instance, have adopted this method of चित्रास्यात्यन्तर to determine the correctness of the eastern direction for the Vedic rites.

cf: समे शङ्कु निश्चाय शङ्कुसम्मतया रज्जा मण्डलं परिलिख्य यत्र लेखयोः शङ्कुप्रच्छाया निपतति तत्र शङ्कुं निहन्ति । सा प्राची । (कात्यायनशूल्बसूत्र २.)

दक्षिणायने तु चित्रां यावदादित्य उपसर्पति । उदगयने स्वातीमिति । विषुवतीये त्वश्चनि

चिन्नासात्योर्मध्ये एवोदयः । अतस्तन्मध्ये शङ्कुगतं च छाया भवति + + + + अपि चाभियुक्तो-
पदेशः “चिन्नासात्योरन्तरालं प्राची” इति । न तदन्तरालमादित्यो जहाति । (कर्कभाष्य. २.)

*[l. 17. द्विंत्रः (विद्वशाल. I. 11.)

ll. 21-22. For यियासुः and जिहासुः MSS of विवेक read यियासन् and
जिहासन् ।

l. 23. पश्य पश्चिमदिग्न्तलम्बिना (कुमार. VIII. 32)]

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*[l. 1. अस्युत्तरस्याम्- (कुमार 1.1)

l. 6. यादांसि. (बालरामायण. VII. 45)]

l. 7. Printed editions of the Bālarāmāyāṇa read as वामेन चन्दन-
गिरेषु दक्षिणेन ।

*[l. 14. Read उत्तरादावप्युत्तरदिग्भिधानम् ।

l. 15. तत्रागारम् (मेघदूत. II. 12)]

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l. 3. मुरल is a country situated in the southern part of India according to the geography given on page 93. l. 26.

l. 7. For the country of the Yavanas situated in the western India, see page 94. l. 5.

ll. 9-12. The readings of this verse in the Viddhasālabhañjikā (1-25) and the Bālarāmāyāṇa (5-38) are given below for comparison. Viddhas'ālabhañjikā :

साम्यं सम्प्रति सेवते विचकिलं षाण्मासिकं मौक्तिकं:
बाह्यीकीदशनव्रणारुणतरैः पत्रैरशोकथितः ।
भृष्णालम्बितकोटि किञ्चुकमिदं किञ्चिद्विवृत्तायते
माजिष्टैः स्तवकैश्च पाटलतरोरन्यैव काचिलिपिः ॥

Bālarāmāyāṇa:-

सूते संप्रति दुग्धमुग्धसुभगं पुष्योदूर्मं मलिका
बाह्यीकीदशनव्रणारुणदलैः पत्रैरशोकोऽर्चितः ।
भृष्णालम्बितकोटि किञ्चुकमिदं किञ्चिद्विवृत्तायते
माजिष्टमुक्तैश्च पाटलतरोरन्यैव काचिलिपिः ।

Here Rājaśekhara seems to have introduced a change in his own verse to suit the context.

l. 15. Hastināpura, where Kurupāṇḍavas ruled, is situated in the Madhyadeśa according to its situation mentioned on page 94.l.17.

I. 18. The same verse युधिष्ठिर etc. may be taken to show मध्यदेशयश्यामता also, as poets do not differentiate the two colours कृष्ण and श्याम according to the statement made in कविसमय. see p. 84. I. 23.

II. 21-22. Construe:-उत्तरकोसलेन्द्रपुत्राः तत्र नवनवनीतपिण्डगांरे अलिके प्रतिफलत् सृगाङ्गविवृं शृगमदपत्रनिभेन लाञ्छनेन अवगतम् ।

Here the word नवनवनीतपिण्डगांरे shows the colour of a woman belonging to मध्यदेश.

*[I. 25. कपोले जानक्याः (हनुमनाटक. III. 50.)] The MS. B. and two MSS of विवेक read सरस्मेरः स्फारोऽमरपुलकं वक्त्रकमलम् । The reading of the A. MS. is adopted in the text.]

II. 25-26. The Videha country is included in the list of countries in the eastern part of India. The colour of Jānakī therefore is expected to be black or कृष्ण. But she is described here as white or गाँर because she belonged to a royal family. This verse is also found in the drama Mahānāṭaka or Hanumannāṭaka, and describes the state of Rāma's mind when he was awaiting the arrival of the army of Khara and his brothers at Pañcavaṭī. From this quotation, found originally in the Mahānāṭaka and quoted subsequently by Rājaśekhara, it should not be presumed that the text of the Mahānāṭaka as available to-day is the genuine one, or was composed before the Kāvyamīmāṃṣā. The drama as at present available seems to be a compilation of verses pertaining to the story of Rāma by a later writer who flourished in the 10th century or later. The present drama contains verses of early dramatists such as Bhavabhūti, Rājaśekhara and others, and it is thus reasonable to suppose that the author flourished a little after the time of Rājaśekhara. The verse वृद्धिं स्थिरा भव of the Bālārāmāyaṇa (1-48) occurs in the Mahānāṭaka (1-29) and the verse चूडाचुंचितकङ्कपत्र etc. of Bhavabhūti appears in the Mahānāṭaka (2-3). It cannot, however, be denied that there was a Mahānāṭaka quite different from the available text because some writers on dramaturgy cite a Mahānāṭaka as one of the best dramatic compositions. S'āradātanaya, for instance, in his Bhāvaprakāśana gives the description of the Mahānāṭaka thus:-

सर्वेवृत्तिविनिष्पन्नं सर्वलक्षणसंयुतम् । समग्रं तत्प्रतिनिधि महानाटकमुच्यते ॥

P. 241-5.

त्रिशमोऽहं यदीत्यादि महानाटकलिपितम् ।

P. 279-22.

It cannot, therefore, be definitely said that this verse कपोले etc. formed part of the gunuṇī and the original Mahānāṭaka composed earlier than the Kāvyamīmāṃsā. It is also possible that it belonged to some other drama dealing with the Rāma-story which was composed earlier than the Kāvyamīmāṃsā and later on added to the Mahānāṭaka.

Construe this verse thus:-

जानक्या: करिकलभदन्त्युतिमुषि कपोले स्फारोऽमरपुलकं वक्त्रकमलं सरस्मेरःमुहुः पश्यन् etc.

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ll. 3-4. Rukminī, the daughter of the king of Vidarbha, is expected to be of black complexion as the Vidarbha country is included in the southern India. But, here, she is described as गौर or पाष्ठु because she belonged to a royal family.

l. 5. एवमन्यदपि etc. Hemacandra quoted the whole chapter upto this line without expressing his indebtedness to Rājaśekhara but omitted the two verses. निगदित etc in his Viveka.

ll. 6-9. It is said here that any description contrary to the geographical peculiarities of any country is considered as a blemish in composition and, therefore, poets are advised to be careful in avoiding this Doṣa in their works.

cf. Bhāmaha 4,29-30; Daṇḍin 4,40-44 and Vāmana 2,2,23.

तदुदाहृतयस्तु दोषेषु । Instances of देशविरोध are illustrated by the author in the chapter dealing with the blemishes of composition or the 16th Adhikarāṇa of the Kāvyamīmāṃsā. This passage also shows that Rājaśekhara, intended to complete this Kāvyamīmāṃsā in 18 Adhikarāṇas as enumerated in the first page of this work.

सूचितः । This word also indicates that the author's intention was to write this work in the form of Sūtras on the model of the Arthaśāstra and the Kāmasūtra.

मद्भूवनकोशम् । According to the list of subjects given on p. 2. 1. 4., Bhuvanakoṣa seems to be the subject-matter of the last chapter of this Adhikarāṇa कविरहस्य, and it immediately follows देशकालविभाग of 17th and 18th chapters. But instead of that, Kālavibhāga is treated as the last subject and the chapter-colophon also shows that the first Adhikarāṇa कविरहस्य ends with the chapter on Kālavibhāga. It may, therefore, be surmised that probably there were some more Adhyāyas dealing with the Bhuvanakoṣa even after

the Kālavibhāga chapter in order to complete the first Adhikaraṇa, and these are irretrievably lost to us just as the other 17 Adhikaraṇas. This Bhuvanakoṣa does not seem to be a separate work of Rājaśekhara because he mentions this as a part of the Kāvyamīmāṁsā, and also because the author is known to have composed only six works as mentioned in the Bālārāmāyaṇa. cf. विद्वि नः पद्म प्रबन्धान् । 1-12. Such being the case, the Bhuvanakoṣa cannot be included in this list of six works, and it is very improbable that Rājaśekhara should compose an independent work by name Bhuvanakoṣa in addition to this voluminous work Kāvyamīmāṁsā. The following six works may be taken as his composition: the four dramas, the Kāvyamīmāṁsā and the Haravilāsa Kāvya. For detailed information, see introduction.

Adhyāya XVIII.

I. 13. This line is not found in any of the MSS of this work. On the authority of Hemacandra who quoted the whole chapter in the same order in his Kāvyānuśāsanaviveka, this line has been added on to the text.

*[I. 14. काष्ठा etc. cf. with this, the division of time in कौटिलीयार्थशास्त्र p. 108. Read समेते ।]

II. 14-15. This verse is found in the Vāyupurāṇa with slight modifications:

काष्ठा निमेषा दश पञ्च चैव त्रिशत्र्च काष्ठा गणयेत् कलान्तम् ।
त्रिशत्कलश्चैव भवेन्मुहूर्तः तैत्रिशत्रा रात्र्यहनी समेते ।

chapter 50-169.

In the Arthaśāstra the division of time is different:—

द्वौ त्रुट्यौ लवः । द्वौ लवां निमेषः । पञ्च निमेषाः काष्ठा । त्रिशत्काष्ठाः कला । चत्वारिंशत्कला नाडिका । द्विनाडिको मुहूर्तः । पञ्चदश मुहूर्तों दिवसो रात्रिश्च ।

It may be noted that Kauṭilya states five Nimeṣas as equivalent to one Kāṣṭhā, and eighty Kalās as equivalent to one Muhūrta. But according to Vāyupurāṇa 15 Nimeṣas make one Kāṣṭhā while thirty Kalās make one Muhūrta.

II. 16-25. Compare Arthaśāstra 2. 20. 38 on the subject of देशकालमान ।

*[I. 21. The Viveka reads वर्धमानसोमद्विक्षिणा and वर्धमान सोमद्विक्षिणमा.]

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*[1. 1. Cf. मधुश्च मार्घवश्च शुक्रश्च शुचिश्च नभेश्च नभानभस्य त्रैष्वर्षोजश्च सहश्र सहस्रश्च तपश्च तपुस्य श्रोपयोगम् गृहीतोऽसि । तैत्तिरीयसंहिता. 1-4-14-1.]

ll. 1-3. The names नभानभस्य etc. are Vedic terms for twelve months.

l. 4. पूर्वे वायुः । The wind originates in the eastern horizon.

The Ācāryas think that the wind originates from the west in the rainy season, and that by the eastern wind the clouds are dispersed and therefore the rains are obstructed.

ll. 7-8. अम्भोभृत=filled with water.

वारुणः=belonging to the west, the direction assigned to the god Varuṇa.

*[1. 10. पौरस्त्वस्तोयदत्तोः । सूर्यशतक. 55. There the reading is पावनः].

l. 22. सारी=full of the essence.

*[1. 24. लम्पाकीनां (बालरामायण 5-35).]

ll. 24-27. Rājaśekhara seems to have changed the reading of this verse from the version adopted by him in his Bālarāmāyāṇa in order to suit the present context.

The last line in the Bālarāmāyāṇa reads:—हैमना वान्ति वाताः ।

According to the list of countries given above on page 94, the countries Limpāka, Valhava and Kulūta mentioned in this verse, are situated in the northern part of India.

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l. 5. Reading मिलितमलयजः seems to be better than मलितमलयजः and it means that the southern wind comes in contact with the products of the Malaya mountains.

सीमन्तिनीनाम्, must be connected with मानचौरः ।

l. 11. वीतार्णसाम्=bereft of water.

l. 15. दुकूलम्=a fire made of chaff.

l. 16. कार्शनवैः=weapon made of fire.

l. 17. Here Rājaśekhara describes the six seasons of the year and enumerates the customs adopted in those seasons, and asks poets to follow the same method in their poetry. He also records the

effects on the natural and seasonal changes on the produce of the country and on men, women and animals. He further describes the seasonal changes as recorded by early poets, and the practices of civilized people and rich men during these seasons.

I. 18. The fact that the Balākās or cranes conceive under the influence of the clouds and that the growth of bamboos is dependent on the clouds, is handed down by tradition alone and is alluded to by the early poets.

cf. मेघाभिकामा परिसंपत्तन्ती संमोदिता भाति बलाकपङ्गः ।

Rāmāyaṇa.

गर्मधानक्षणपरिचयाचूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ।

Meghasandeśa. 9.

गर्भ बलाका दधरेऽन्नयोगाज्ञाके तिबद्धावलयः समन्तात् ।

Karnodaya.

I. 24. This remark चकोरहर्ष seems to be new inasmuch as the Cakoras are known traditionally to feel happy in a moon-lit night but not in the rainy season, or is it a scribe's error for the word मयूरहर्षः?

यतिचारचौरः=because during the rainy season the Yatis are not allowed to wander under the laws of the Dharmasāstra.

*[I. 26. MSS. B. and C. of Viveka read किल कामिनीभिः]

I. 26. The reading किल कामिनीभिः seems to be better than करिकामि-निभिः for the context.

I. 27. चतुः समूः । An unguent in which the four things, sandal, agallochum, saffron and musk are mixed. The things mentioned in this verse are the primary luxuries of the rainy season.

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I. 1. The चातक birds are believed to drink only the rain-water.

I. 4. विषम्=water.

I. 8. घर्मत्ययः=the end of summer.

I. 10. Peacocks are known to become happy at the sight of the clouds or in the rainy-season but not when the clouds disappear in Autumn. But, here in the description of the Sarat season the reading गर्जयन्ती विषदान् मयूराण् seems to go against the tradition.

The reading तर्जयन्ती is, therefore, suggested here and this means that the S'arat season threatens the peacocks by removing the clouds. The reading द्रागर्जयन्ती is also suited to the context.

*[l. 20. चन्द्रिकांबुनीलावभासम् may be taken as one phrase.

l. 21. विवेक reads सुरेभवीशी दिवि सावतारा ।]

l. 21. The meaning of this line is not quite clear. सुरेभ refers to Airāvata the elephant of Indra. The reading of the Kāvyānuśāsanaviveka दिवि सावतारा suggests the meaning that a row of stars begins to appear in the sky.

l. 25. बुध्यते च etc. mean that god Viṣṇu gets up from his sleep on the day of उत्थानैकादशी while आषाढ़कादशी is known as देवशयनैकादशी or the day on which Viṣṇu goes to sleep.

l. 26. कलमा:=the first paddy crop.

l. 27. The old आमलक is preferable for medicinal purposes. This verse केदार एव etc. is quoted in the Sūktimuktāvali (G. O. S. edition, p. 229) with the remark कस्यापि.

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ll. 1-2. Both the words एवार्शक and त्रपुसीफल mean cucumber.

*[l. 7. तीक्ष्णम् attributed to Bhāsa in Sārṅgadharapaddhati p. 593.

ll. 9-10. चित्तमन्तः instead of धर्मचिन्ता, पङ्कः instead of पङ्कम् are the different readings.]

ll. 7-10. This verse also is quoted in the Sūktimuktāvali. The reading धर्मचित्तम् seems to be better than धर्मचिन्ता. Read पङ्कः for पङ्कम्.

l. 11. नदो वहन्ति is quoted in the Sūktimuktāvali as anonymous.

*[l. 14. Read मीनानुसारिबकदत्तकरालफालः]

l. 14. फाल=tilling.

*[l. 20. द्वित्रि is attributed to कालिदास in सुभाषितमुक्तावली.

l. 26. वराहवर्घणि नवौदनानि may mean rice cooked along with the flesh of a boar].

l. 26. वराहवर्घणि etc. Rājaśekhara seems to describe here the habits of uncivilized people. Similar description is found on page 39 lines 8-9 of this work. Cf.

इक्षुदण्डस्य मण्डस्य दध्रः पिण्डूतस्य च ।
वाराहस्य च मांसस्य सैष गच्छति फाल्युनः ॥

The word वराहप्राणि seems to mean वराहमांस ।

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I. 6. त्रिशङ्कु is a star which is believed to represent the king Triśaṅku of Ayodhyā who rose to heaven by the spiritual power of Viśvāmitra. This star becomes visible in this season.

I. 9. खाण्डवः=sugar-candy.

I. 13. The word हेमन्तधर्मी is grammatically correct according to the rule 'धर्मादनिच् केवलात्' 5-4-124 of Pāṇini.

I. 18. पृथुरतक्षमपीतशीतम् । This word may be taken as an adverbial clause to स्वपन्ति or an adjective to रजनी when it is changed to °शीताम् ।

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I. 3. सौभाग्यम् etc. This idea is derived from the verse of Vālmiki quoted already in this work. p. 71. I. 6.

Cf.—रविसङ्कान्तसौभाग्यस्तुषाराविलमण्डलः ।
निःश्वासानध इवादर्शश्वन्द्रमा न प्रकाशते ॥

Rāmāyaṇa 3. 16. 13.

The purport of this verse is as follows:—The faculty of pleasing every-one belongs naturally to the moon; the sun seems to be endowed with this faculty in winter days, and consequently, the moon is deprived temporarily of the faculty of pleasing all in winter nights.

I. 5. सिद्धार्थयश्चि=the plant of the white mustard.

I. 15. दरिद्रनिन्द्यः । Because poor people do not possess sufficient clothing to protect themselves in winter.

*[I. 17. अभिनववधू attributed to मालवहृ in औचित्यविचारचर्चा and to भास in भुभाषितहारावलि, found also in सरस्वतीकण्ठाभरण. The first Pāda is found in वामनालङ्कार too.]

I. 24. पृथ्वीमपि=though quite large.

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II. 5-6. The worship of Gaurī and the love-god or Manmatha is introduced here.

I. 11. माहारजनांशुक=clothing with golden embroidery.

II. 23-26. The purport of this verse is that ladies learn from the spring how to twist their hair into a braid on seeing the Mādhavī buds which grow on the advent of the spring; also, how to speak sweetly on hearing the sweet tone of the cuckoos and to worship Manmatha with the flowers of Damanaka tree.

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II. 1-4. For similar description, compare :—

कुरवक कुचाघातकीडारसेन वियुज्यसे etc.

Kāvyamīmāṁsā p. 73. l. 10.

and

मुखमदिरया पादन्यासैः विलासविलोकितैः

बकुलविटपी रक्ताशोकस्थथा तिलकद्रुमः ।

Ibid. p. 73. ll. 14-15.

I. 9. गूवाकः=the betel-nut tree.

I. 10. हिन्ताल=a kind of palm tree.

*[I. 24. Read सक्रतुधाने]

I. 24. सक्रतुपान=a drink prepared with rice-flour. शुचौ=in the months of Jyeṣṭha and Āśāḍha.

I. 25. प्रगे=early in the morning.

I. 26. कायमान=a hut.

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I. 2. मुष्टियोग=:handy combination, i. e. materials easily available to alleviate the heat of the summer.

I. 20. उच्चारघटघटिकावलयाः=a row of pitchers creating noise at the entrance of the wells.

I. 25. रसालः=curd mixed with sugar and spices. Known also as श्रीखण्ड.

सहकाररसार्चिता=to which the essence of the mango fruit is added.

I. 26. जलभक्तम्=cooked rice mixed with water.

मन्धाः=curd which has been churned.

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I. 1. मृगलावरसाः=essence of deer and the Lāva birds.

I. 4. तार=a big pearl.

*[l. 18. च्युतसुमनसः: attributed to मालवकुबलय in औचित्यविचारचर्चा; quoted in वामनालङ्कार. III. 2, 5. There the second pāda is मल्यमरुतः सर्पन्तीमे वियुक्तवृत्तिच्छदः। The Vṛtti runs as: क्रतुसन्धिप्रतिपादनपरेऽत्र द्वितीयपादे प्रकमभेदः। एवं द्वितीयपादः पठितव्यः 'मनसि च गिरं ब्रह्मन्तीमे किरन्ति न कोकिलाः।']

l. 20. Construe: सवितुः मरीचयः शीतोल्लासं छनन्ति । नच क्लोदयदायिनीं जरठता-मालम्बन्ते ।

Kṣemendra explains in his Aucityavicāracarcā the meaning of this verse in the following passages:—

अत्र शिशुतरवसन्तकान्तोपवननवरसोल्लाससूच्यमानमनसिजोत्कण्ठावर्णनायामृतुसंधिसमुचिताः कुन्दाः कुसुमावसानशूद्ध्यतनवः, किंशुकाशोकाः कलिकोद्मभरालसाः, मनसि कोकिलाः कलकूजिताद्य-तुसन्दधति, रवेमरीचयः शीतोल्लासमथ च निवारयन्ति नच सन्तापदायिनीं प्रौढतामालंबन्ते ॥'

l. 23. This verse appears also in the Viddhasālabhañjikā of our author (1-23).

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*[l. 2. साम्यम् C]. विद्वशालभजिका. 1-25]

l. 2. The first line alone of this verse is taken from 1-25 of the Viddhasālabhañjikā, while the other three lines are newly composed in order to suit the context.

*[l. 9. खं वस्ते quoted in सरस्वतीकण्ठाभरण II.]

ll. 9-12. In this verse the commencement of the rainy season is described. Here the blossoming of the lotus which happens in summer, is described as continued in the rainy season also.

ll. 14-19. Here Rājaśekhara states some other signs of previous seasons which are described as continued in subsequent seasons. Here धूलीकदम्ब, a sign of the summer, is described in this verse to represent धाराकदम्ब of the rainy season. In this verse all adjectives apply to the subject represented by the word समरवारिधरागमस्य ।

ll. 20-25. Here it is stated that the Jātī flower which is known in the rainy days as कार्दमा or 'muddy', continues blossoming even in Autumn when its fragrance is enriched.

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ll. 1-2. In this verse, the commencement of S'arat and a new-comer from his wanderings, are described as similar by the उपमा and षेष figures of speech. Here the days of S'arat season are stated as similar to the legs of the new-comer.

1. 4. Bāṇa, Āsana and Kuruntakas represent different kinds of plants.

*[I. 7. द्वादशमासः । cf. पञ्चपादं पञ्चर्त्तवः.....हेमन्तशिशिरावैकीकृत्येयं कल्पना । शङ्करभाष्य on प्रश्नोपनिषद् 1. 11.]

I. 7. All the signs of Hemanta are here said to continue even in Sīśira, as these two are not generally considered as separate seasons.

1. 9. सुरभिः=the spring or वसन्त.

The three verses beginning from गेहे वाहीक्यूनाम्, illustrate an instance of descriptive method in which the signs of Hemanta and Sīśira are said to continue even in the spring.

II. 11-14. In this verse, the flowers of दमनक etc., are described as continued even in the spring.

II. 17-18. Construe:—थ्रवणकदु रद्धत् नवमधुपदलीलम्पदं पदपदार्ना चक्रं कर्षटेन धुन्वन् सोत्कण्ठः अभ्येति ।

*[I. 19. धुनानः कावेरी quoted in सदुक्षितकर्णामृत (1-457)]

II. 24-25. Here, the signs of the spring and the winter are described as continued in the summer.

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*[I. 1. कर्णे स्मरं शिरीषम् (बालरामायण. 5. 26)]

I. 2. कलाची=fore-arm.

The Bālārāmāyaṇa reads the second line as:—कण्ठे माला विशाला वपुषि च नलिनीमूलकाण्डः कलापाः ।

But the reading found here seems to be better than that of the Bālārāmāyaṇa.

I. 9. एवमुदाहरणान्तराणि ।

For the other examples illustrating natural sceneries of different countries and the costume and manners of ladies inhabiting them, a reference may be made to the author's other works such as the Bālārāmāyaṇa, Karpūramāñjari, Viddhasālabhañjikā and Bālabhārata where he has exhibited his profound knowledge of the subject, particularly, of the seasonal changes and the topography of the different parts of India.

II. 10-11. Here Rājaśekhara says that the commencement, development and continuation of the different seasons are described

here only in a very concise form, and that the other characteristics of the seasons, therefore, should be imagined by the poets themselves.

नामप्राद् कियद्वूमः। The author regrets here his inability to deal in detail with everything that he happened to know. This testifies to his vast knowledge and his love of the subject. It may further be said that there is no other work in the Sanskrit literature, superior to this portion of the Kāvyamīmāṃsā on the subject of the description of the different seasons. The inferiority of such works as the Ritusamhāra will be quite apparent when it is compared with this chapter.

ll. 12-13. Here the author advises other poets not to record their observations indiscriminately in their compositions but to adopt only the method followed by the early poets as their chief guide while describing.

l. 14. Rājaśekhara wants to close this chapter on seasons and their divisions after noting down two more points regarding the flowers and fruits which also belong to the main theme of this chapter. According to Rājaśekhara flowers are required to serve six different functions, such as:—(1) शोभा beauty (2) अध्यात् food (3) गन्ध smell (4) रस essence (5) फलम् fruits (6) अर्चनम् worship. There is no seventh function to be served by them except to wither and decay in the forest.

ll. 16-23. A period of four months is to be allowed by poets while describing the process of transformation from a flower to a ripened fruit. This period of four months refers only to the case of the flowers of the trees and not to those of the creepers in which case the period of maturity is two months only.

ll. 24-25. Here Rājaśekhara classifies fruits under six heads according to their form. The word व्याज here means pretence. In every fruit the kernel is hidden in the useless and rough skin and this is what is known as pretence. This pretence also varies in six ways by its position in the fruits, either inside or out-side or in both places, and so on. All fruits are divided into six groups following the nature of the pretence of the fruits.

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ll. 1-4. The fruit of the Lakuka tree has व्याज only in the middle and all other portions of it are useful. This fruit may be like the Ciku (चिकु) fruit of the present day.

Mocā or plantain has its व्याज only on the skin.

Āmra or mango fruits have their व्याज both in the seed as well as in the skin, and the fruit ककुभ has the व्याज everywhere. This seems to be the fruit of the अर्जुन tree.

The Panasa fruit has many व्याज both in and out, and, therefore, it is called बहुव्याज। नीलकपित्थ seems to be a variety of the Kapittha fruit and it has no व्याज anywhere.

II. 5-8. Here Rājaśekhara advises poets to take more care to keep up the propriety (आधिक्य) in description than the rules of poetics. For example, all the different seasons should not be, as a rule, described together in one particular place; but one or two only may be dealt with in different places in the composition, not necessarily in the same order as the seasons appear.

II. 9-10. अवधान is शक्ति or Pratibhā.

Cf. अवधानातिशयवान् रसे तत्रैव सन्कषिः ।
भवेत्तस्मिन् प्रमादो हि ज्ञगित्येवोपलक्षयते ॥

Dhvanyāloka, 3-29.

II. 11-12. Here the author mentions the subject of this chapter as the division of time, and states that due to the lack of accurate knowledge, poets are apt to be confused while handling this subject. An accurate knowledge of this subject often makes poets superior.

*[I. 13. राजशेखर. The following verse in सरस्वतीकण्ठाभरण containing the name राजशेखर seems to have been taken from his हरविलास.

अष्टपत्रमेव कविनामाङ्कं यथा—

“रातावद्याधिराज्या विसरररसविद्याजवाक् क्षमापकारा
राका पक्षमाभशेषा नयनननयनस्वा रवया स्तव्यमारा ।
रामा व्यस्तस्थिरत्वा तुहिननहिनुः श्रीः करक्षारधारा
राधा रक्षास्तु महं शिवममवशिष्यालविद्यावतारा ॥”

निर्दिष्टाष्टदलन्यासमिदं पादाद्वंभक्तिभिः । अस्पृष्टकर्णिं कोणैः कविनामाङ्कमम्बुजम् ॥
तत्राङ्को राजशेखरकमलः । सरस्वतीकण्ठाभरणे, द्वितीये-परिच्छेदे ।]

II. 13-15. The colophon and the post-colophon statements, here, indicate the ending of the first section or Adhikarāṇa of the Kāvyamīmāṃsā dealing with the Kavirahasya. In this connection it should be remembered that there must have been another chapter belonging to this Adhikarāṇa and dealing with the subject

of Bhuvanakośa as enumerated in the first chapter p. 2. l. 4 and which now seems to be lost. According to that statement : भुवनकोशः । इति कविरहस्यं प्रथममधिकरणम् इत्यादि । Bhuvanakośa seems to be the last subject dealt with in this Adhikarana. There is another passage also :

इत्थं देशविभागो मुद्रामात्रेण सूचितः सुधियाम् ।
यस्तु जिगीषलधिकं पश्यतु मद्भुवनकोशमसौ ॥

(Kāvyamīmāṁsā p. 98. ll. 8-9.)

which confirms the above view. Some scholars hold that the Bhuvanakośa is a separate treatise of Rājaśekhara, but this does not appear to be correct for reasons already cited. It is, therefore, to be concluded that the last portion of the Kavirahasya dealing with the Bhuvanakośa as well as the other 17 Adhikaranas of the Kāvyamīmāṁsā, as enumerated in the first chapter 'शास्त्रसङ्कल्प' of this work, have been entirely lost. Very probably, the reason why this extant portion alone out of the bulky volume of 18 Adhikaranas of the Kāvyamīmāṁsā has been preserved in the Jain Bhandars of the Patan town in the territory of Baroda Raj, is that the greater portion of this section is borrowed by the great Jain Ācāryas such as Hemacandrācārya, Vāgbhaṭa and Māṇikyacandra in their Kāvya-prakāśa and, therefore, to prove the authenticity of the writings of their Ācāryas, the later Jain scholars might have taken more care to preserve this portion alone ; or, it is also quite possible that only the extant portion of the Kāvyamīmāṁsā was available when the Jain Bhandār Libraries were being organized. Another plausible explanation is that probably Rājaśekhara did not live to complete his Kāvyamīmāṁsā which was projected in 18 Adhikaranas—a very ambitious scheme, and the chapters available to-day is the portion which he could complete during his life-time.

Table showing the portions borrowed from the
Kāvyamīmāṃsā.

Subject.	हेमचन्द्रकाव्यानुशासन- वाग्भटकाव्यानुशासन काव्यमीमांगा. विवेक. and वृत्ति.
व्युत्पत्तिः (काव्यार्थ- अध्याय I. pp. 5, l. 28, अध्याय I. pp. 5-6 अध्याय VIII. योनयः) p. 6 l. 30 & p. 7 II. 16-17	pp. 35-41
प्रकृतिः (अर्थव्याप्तिः) अध्याय III. pp. 122-123 अध्याय V. pp. 60-61 अध्याय IX. pp. 42-44	
उपजीवन-शिक्षा अध्याय I. pp. 8-10 अध्याय I. pp. 12-13 अध्याय XI, XII, (हरणम्) 13 XIII. pp. 56-64	
कविसमयः अध्याय I. pp. 11-16 अध्याय I. pp. 7-12 अध्याय XIV, XV, XVI. pp. 78-89	
देशः अध्याय III. pp. 126-130 अध्याय I. pp. 3-4 अध्याय XVII. pp. 89-98	
कालः अध्याय III. pp. 130-135 अध्याय V. pp. 65-67 अध्याय XVIII. pp. 98-112	

Vāgbhaṭa has not borrowed wholly from Rājaśekhara like Hemacandra, but in some places has substituted his own and the verses of others and has summarised in prose the chapter on कालविभाग. The portions which seem to have been borrowed from this work by the authors of the Sarasvatikāṇṭhabhāraṇa, Śringāraprakāśa and the Bhāvapratikāśana are referred to in the Notes.

A list of works which offered materials to Rājaśekhara in writing the Kāvyamīmāṃsā.

Subject.	Source of information.
1. The story of Sārasvatyea-Kāvyapurusa.	Vāyupurāṇa and Harṣacarita of Bāna. <i>see Notes.</i> pp. 117-118 and 139-140.
2. Subjects and arrangement of Adhikaramas.	Kāvyālankāra of Rudrata. <i>see Notes.</i> pp. 123-124.
3. Aupaniṣadika Adhikarana.	Artha and Kāma Śāstras. <i>see Notes.</i> pp. 127-128.
4. Object of composition of the Kāvyamīmāṃsā.	Do.
5. Division of chapters and subjects.	Do.
6. Śāstranirdeśa chapter.	Do. <i>Notes.</i> p. 130.
7. Treatment of Vidyās.	Arthaśāstra of Kautilya. <i>see Notes.</i> p. 135.
8. Rasa as the soul of Kāvya.	Bharata's Nātyaśāstra and Rudrata's Kāvyālankāra. <i>see Notes.</i> pp. 141-142.
9. Four styles of writing.	Bharata's Nātyaśāstra. <i>see Notes.</i> pp. 146-147.
10. The division of Sisyas.	Vāmana's Kāvyālankārasūtra and Arthaśāstra. <i>see Notes.</i> p. 149.
11. Śakti as cause of poetry.	Rudrata's Kāvyālankāra. <i>see Notes.</i> p. 150.
12. Definition of Vyutpatti.	Do. <i>see Notes.</i> p. 156.
13. Five kinds of speech.	Vāyupurāṇa and Viṣṇudharma-tara. <i>see Notes.</i> p. 169.
14. Three Rītis.	Vāmana's Kāvyālankārasūtra. <i>see Notes.</i> p. 171.
15. The sources of the theme of Kāvya.	Do. <i>see Notes.</i> p. 177.
16. Two-fold classification of the subject-matter of the sanskrit literature.	Udbhaṭa and Bhāmaha. <i>see Notes.</i> pp. 187-188.
17. Duties of poets.	Artha and Kāma Śāstras. <i>see Notes.</i> p. 196.
18. Routine of daily duties of poets.	Do. <i>see Notes.</i> p. 199.
19. Division of poets who plagiarize the early poets.	Gauḍavaho, Dhvanyāloka, Vāmana's Kāvyālankārasūtra etc., <i>see Notes.</i> pp. 219-221.
20. Description of Jambūdvīpa and Bhāratavarṣa.	Vāyupurāṇa. <i>see Notes.</i> p. 241.

Index of Verses occurring in the Kâvyamîmâmsâ.

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APPENDIX I.

Identification of geographical names occurring in the Kāvyamīmāṃsā.

1. *Anga* ...The country lying between Bhagalpur and Monghyr. Its capital was Campāpūri which is now located within two miles west of Bhagalpur.
2. *Antarvedi* ...The tract of country surrounded by the Ganges in the north and the Yamunā in the south; and Vinaśana (or the place where Sarasvatī disappears) in the west and Prayāga in the east.
3. *Andhra* ...The country lying between the river Godāvarī in the north and the Kṛṣṇā in the south. Pratiṣṭhānapura was its capital.
4. *Ayodhyā*... Situated on the river Sarayū in the United Provinces.
5. *Arbula* ...Mount Abu in the Aravalli range now included in the Sirohi state of Rajputana. According to Rājaśekhara the part of the country surrounding Mount Abu is also called Arbuda, because he makes Arbuda both a mountain and a Janapada.
6. *Avanti*The country of which Ujjain was the capital. It is said to be the kingdom of Vikramāditya.
7. *As'maka*Rājaśekhara mentions this among the countries of South India. The Brahmāṇḍapurāṇa also places it in the southern India. But the Kūrmapurāṇa and the Bṛhat-saṁhitā mention this country as a part of North India and locate it near the Punjab. The Daśakumāracarita, Harśacarita and Bhaṭṭasvāmin—the commentator on the

Arthaśāstra, include Aśmaka as a part of the Mahārāṣṭra country. It appears, therefore, that Aśmaka was situated between the Godāvarī and Māhiśmatī, and formed part of Vidarbha.

8. *Mācara* Includes northern Gujarat and portions of the Malwa country; its capital was Ānarttapura, afterwards called Ānandapura, the modern Vadnagar.
9. *Aryāvartta* The northern part of India lying between the Himalayas in the north and the Vindhya range in the south; and between the eastern and western oceans.
10. *Iravatī* This may be identified with the river Ravi on the banks of which Lahore is situated. Some scholars identify this with the river Rapti in Oudh, but this does not seem to be correct, since Rājaśekhara locates the river in the northern India.
11. *Hārvitavarsa* The country surrounding the Mahāmeru, or the mountain situated in the middle of the Jambūdvīpa. The Meru is said to have three Varṣas in the north and three more in the south. Among the six, the Bhāratavarṣa is regarded as the third to the south.
12. *Indrakīla* One of the peaks in the interior of the Himalayas.
13. *Indradvīpa* One of the nine parts of the Bhāratavarṣa. The division of Bhāratavarṣa in nine parts occurs in the Purāṇas, as well as in the Kāvyamīmāṁsā which depends for its information on the Purāṇas with regard to this topic. Some scholars are inclined to identify this with Burma as it is situated in the east, the direction of Indra.
14. *Ujjainī* Modern Ujjain.

15. *Utkala*Orissa or the northern part of the Kaliṅga country. The river Vaitaraṇī forms its northern boundary.
16. *Uttarakośala*...The kingdom of Oudh had two divisions, Uttarakośala and Kośala. Ayodhyā and Kuśāvatī were the capitals of the two Kośalas.
17. *Uttarakuru* ...The Purāṇas consider this to be a Varṣa surrounding the Varṣa Parvata Śringavān which is the third mountain range from the Mahāmeru in the north. Rājaśekhara follows the same view. According to the Rāmāyaṇa and the Mahābhārata, Tibet and eastern Turkistan were included in the Uttarakuru.
18. *Uttarāpatha* ...The country to the north of Pr̥thūdaka (or Pehoa in the Karnal district of Punjab on the river Sarasvatī) is called Uttarā-patha. Pr̥thūdaka is fourteen miles to the west of Thāneśvara.
19. *Upalīvati* ...This is a river in the Tinnecvelly district in the southern India. The river runs parallel to the Tāmrāparṇī.
20. *Rkṣaparvata* ...This is one of the Kulaparvatas of the Kumāridvipa or India. This mountain forms part of the eastern range of the Vindhya extending from the bay of Bengal to the source of the Narmadā.
21. *Kacchiya* ...Cutch. It was known also as Maru-Kaccha in the Br̥hatsaṁhitā.
22. *Kapisā*The river Suvarṇarekhā in Singbhūm and Orissa. (see Raghuvaṁśa IV.38). The source of the river is said to be the Rkṣaparvata.
23. *Karakanṭha* ...One of the countries in the Uttarāpatha. It may be identified with the valley of Karakoram. As Karachi is situated in

the western India, its identification with Karakanṭha will be hazardous. But the Kārāpatha or Karabagh as it is now called, on the right or the west bank of the Indus at the foot of the salt range locally called Nili hill in the Bannu district may, however, be identified as an alternative with the Karakanṭha of Rājaśekhara.

24. *Karatoyā* ...
...A sacred river flowing through the districts of Rangpur, Dinajpur and Bogra in Bengal and joining the river Brahmaputra near the Gangetic delta.
25. *Karnāṭas* ...
...People living in the Karnāṭadeśa which includes the Mysore state, Coorg and part of the Ceded districts.
26. *Kalinga* ...
..The northern Circars, a country lying between Orissa in the north and Andhra in the south and bordering on the sea. Rājaśekhara includes this amongst the countries situated in the southern and the eastern India.
27. *Kalinīda* ...
..A part of the Himālayas known by this name. It is the source of the river Yamunā which is called Kālindī in consequence.
28. *Kaserumān* ...
..One of the nine parts of the Bhāratavarṣa. This division is referred to in the Purāṇas and in the Kāvyamīmāṃsā. It is identified by some with Singapore in the Malaya States. (see Cunningham's A. G. Notes p. 752).
29. *Kāñci* ...
..Kāñcīpura or Conjeevaram, the capital of the Dravida or the Cola country on the river Pālār. It is situated at a distance of forty three miles south west of Madras.
30. *Kāmarūpa* ...
..Assam. Rājaśekhara mentions Kāmarūpa as one of the mountains situated in the eastern part of India but not as a Janapada.

Prāgjyotiṣapura was the capital of Kāmarūpa. (see Raghuvamśa IV. 83-84). Very probably this Kāmarūparvata represents the Nīla hill or Nīlakūṭaparvata where the temple of the celebrated Kāmākhyādevī is situated.

31. *Kāmboja*... ...Afghanistan, or at least its northern part. Rājaśekhara mentions this among the countries in the Uttarāpatha. According to the Raghuvamśa (IV. 68-69) this country is situated between the river Oxus and the Himālayas. (see Hūṇa).
32. *Kārtikeyanagara* Baijanātha or Vaidyanātha in the district of Kumaun about eighty miles from Almora. (see notes p. 194).
33. *Kālapriya* ... Kālapriyanātha is the name of the Mahādeva worshipped in a temple situated in the southern part of the city Kānyakubja or Kanauj. This Kālapriyanātha is mentioned in the dramas of Bhavabhūti who was a court-poet of king Yaśovarman of Kanauj. (see notes p. 243).
34. *Kāvera* ... Some districts of the Dravidadeśa on the banks of the Kāverī, and especially the delta of the river.
35. *Kāverī* ... River Kāverī in the southern India which rises from a spring called the Candra-tīrtha on the Brahmagiri mountain in Coorg.
36. *Kāśmīra*... ...Kashmir.
37. *Kimpuruṣavarṣa* This Varṣa is situated immediately to the north of the Himālayas encircling the Hemakūṭa Parvata. This is the second Varṣa from the Mahāmeru on the southern side. Mr. Nandalal Dey identifies this Varṣa with Nepāl, but this is against the statement of Rājaśekhara. Nepal is mentioned by him in the eastern part of the Bhāratavarṣa, while he places the Kimpur-

ruṣavarṣa to the north of the Himālayas. Some scholars are inclined to identify this Varṣa with Tibet which seems to be more probable.

38. *Kira* ... Baijnātha or Kīragrāma in the Punjab. This may also be identified as the country round about the Kirthar range in North-west India beyond Sindh. But Rājaśekhara includes this amongst the countries of the Uttarāpatha. It is, therefore, possible to locate this country in South Afghanistan to the north of the Kirthar range. One 'Śāhi' is said to have been the king of Kīra country (Epi. Ind. Vol. I. p. 122) who is identified as a ruler of Afghanistan and the Punjab during 9th and 10th centuries A. D. For further imformation about Kīras (see IHQ. Vol. IX. No. 1).
39. *Kuntala* ... Rājaśekhara locates Kuntala in the southern India and Sātavāhanas are mentioned as the rulers of the country. The tract of country between the two rivers Godāvarī and Kṛṣṇā is the country of the Kuntalas, and sometimes a portion of Karṇāṭaka as also of Vidiarbha are included in this country.
40. *Kumāridvīpa* ... One of the nine parts of the Bhāratavarṣa. According to Rājaśekhara's conception, this Dvīpa seems to represent India, situated between the Himālayas in the north and the Cape Comorin in the south, because he mentions the seven Kulaparvatas such as Vindhya, Pāriyātra, etc. as situated in the Kumaridvīpa. (see p. 92).
41. *Kumāripuram* Cape Comorin, also known as Kanyākumāri.
42. *Kulūta* This country is situated in the northern India or Uttarāpatha. This is undoubtedly

the modern Kulu in the Kangra district in the upper valley of the Bias in the Punjab. The kingdom of Kia-lu-to is placed by Hiuen Thsang at 700 *li* or 117 miles to the north-east of Jalandhar, which corresponds exactly with the present position of the Kulu. Its old capital was at Nagarkot, while Sultanpur or Sthanpur is its present headquarters.

43. *Kus'advipa* ... One of the seven Dvīpas of the world, and this is said to be surrounded by the Sarpis-samudra.
44. *Kulū* ... A river in the Uttarāpatha. This is very probably the same as the Kabul river which is also known as the Kubhā in the Vedas or Kophes of the Greeks. This is an affluent of the river Indus and rises at the foot of Kohi Baba.
45. *Kṛṣṇavēṇā* ... The Kṛṣṇā. This is also called the Kṛṣṇa-vēṇā at the point where it is united with the river Venā. The river flows through the Dakṣināpatha or the southern India.
46. *Kekaya*The country lying between the Bias and the Sutlej in the Punjab.
47. *Kerala* ... The Malabar coast or the Cera country comprising Malabar, Travancore and Cochin states.
48. *Kollagiri*... ...Coorg which is now included in the Mysore state. The river Kāverī rises from this place. It is also known as Kolagiri or Kodagu.
49. *Kośala* ... The southern part of the kingdom of Oudh. Kośala was divided into two kingdoms called Uttarakośala and Kośala. Ayodhyā and Kuśāvatī were the capitals of these two divisions respectively.
50. *Kauikana* ... Same as the country known as Paraśurāmakṣetra. This is the tract of land

lying between the western Ghats and the Arabian sea. Kālidāsa names this country as Aparānta (Raghuvamśa IV. 58).

51. *Krathakais'ika* The country of Vidarbha is called the land of Krathakaisikas (Raghuvamśa V. 39-40). But Rājaśekhara mentions these two countries separately in the Dakṣināpatha. According to the Mahābhārata, a Vidarbha king had two sons Kratha and Kaiśika, and after their names the country was known as Krathakais'ika (see Sabhā. ch. 13). Rājaśekhara very probably means that Krathakais'ika was only a part of the Vidarbha country.
52. *Krauñcadvipa* One of the seven Dvīpas of the world. It is said to be encircled by the Dadhi ocean.
53. *Gaṅgā* ... The river Ganges. Rājaśekhara mentions Gaṅgā in the list of rivers of the northern and western India, probably because the Ganges flows through both.
54. *Gandharva* ...One of the nine parts of the Bhāratavarṣa. In some Purāṇas, it is also mentioned as Gāndharva. On the authority of chapters cxiii, 10-11 and cxiv 11. of the Uttarakāṇḍa of the Rāmāyaṇa, some scholars, identify this part as the country of Gāndhāra or the valley of the Kabul, with a small tract of land to the east of the Indus. (see Cunningham's A. G. Notes. p. 752).
55. *Gabhastimān* ...One of the nine parts of the Bhāratavarṣa. Some scholars locate this part in the southwest of India following the order of the nine parts mentioned in the Purāṇas and the Kāvyamīmāṃsā. (see Cunningham's A. G. Notes p. 752).
56. *Gāṅga* ...This country is located in the Dakṣināpatha. This may be identified as the Koṅgu country of the southern India

which comprises the districts of Coimbatore and Salem. The name Gāṅga or Koṅgu seems to have been derived from the name of the dynasty of the Western Gāṅgas who ruled over the south of Mysore with Salem, Coimbatore, the Nilgiris and parts of Malabar, from the 2nd to the 9th century A. D. Evidently, therefore, it should not be identified, as some scholars have done, with the Rādha country and Saptagrāma which form part of South Bengal and which is also known as Gāṅge or Gāṅga according to Ptolemy and Hari-hara and Belur inscriptions (Rice's Mysore Inscriptions pp. 70,222). The Kalinga country which was also ruled over by the Eastern Gāṅga dynasty during the 7th century A. D. cannot be taken to represent the Gāṅga country mentioned here by Rājaśekhara, as he had already included Kalinga, or the districts of Ganjam and Vizag. amongst the eastern countries of India.

57. *Gādhipura* ...According to the Bālarāmāyaṇa, (X 88) Gādhipura is another name of the city of Kānauj, while Kāvyamīmāṁsā takes it to be a suburb of Kanauj, and as situated on the northern side of the city. (see p. 243).
58. *Girinagara* ...Girnar. Rājaśekhara places this hill in the western India, and this has been identified with the well-known Girnar hills situated at a small distance from the town of Junagadh in Kathiawar. This is now presumed to be the Raivatakagiri of the Purāṇas.
59. *Godāvarī* ...A river in South India. Its source has been traced to the Brahmagiri situated on

the side of a village called Tryambak, twenty miles away from Nasik; the river flows eastward to the bay of Bengal.

60. *Govardhana* ... Mount Govardhana eighteen miles from Brñdāvana in the district of Mathura.
61. *Gauda* ... According to Rājaśekhara, the Gaudas are a people inhabiting the whole tract of country lying between Benares and the bay of Bengal. According to him the word Gauḍa is not the name of any particular country. He describes the costume of the Gauḍa ladies and mentions the fondness of the Gaudas for the Sanskrit language. Mr. N. L. Dey, however, thinks that the whole of Bengal is known as the Gauḍa country with its capital at Gauḍ, the ruins of which have been discovered near Malda in Bengal at a distance of about ten miles. He also thinks that the kings of the Pāla and Sena dynasties made this city of Gauḍ their capital on several occasions. This city was also known as Lakṣmaṇāvatī or Lakhnauti after the name of King Lakṣmaṇasena of the Sena dynasty of Bengal.
62. *Cukora* ... A mountain in the eastern India according to the Kāvyamīmāṃsā. It may be identified as Caraṇādri or Cunar, the hill-fort in the district of Mirzapur, which was built by the Pāla Kings.
63. *Cakravartikṣetra* Rājaśekhara designates the whole country of India from Cape Comorin in the south to the Bindusaras in the Himalayas in the north, as the Cakravartikṣetra. This land consists of 1000 Yojanas. One who conquers and rules over the whole of this land is called a Cakravartin. This seems to be the same as the Kumāridvīpa, one of the

nine parts of the Bhāratavarṣa. The Purāṇas as well as Rājaśekhara use the word Bhāratavarṣa in a wider sense, so as to include Greater India, that is to say, India proper along with her eight colonies, Indradvīpa, etc. These colonies are bounded by the southern sea or the Indian ocean and the Himālayan range and are separated from one another by oceans.

64. *Candanagiri* ...Malayagiri or the southern portion of the western Ghats. Rājaśekhara mentions that Rāmasetu was built in continuation of the Candanagiri. (see Bālarūmāyaṇa, VII. 45.)
65. *Candrabhāgā*...The river Chenab, a tributary of the river Indus. Rājaśekhara places this river in the Uttarāpatha.
66. *Candrācalā* ...A peak of the Himālayas wherefrom the river Candrabhāgā rises. This is also called Candrabhāgā in the Purāṇas. The Candragiri, the sacred place to the Jains which is situated near Seringapatam is apparently different from this, since Rājaśekhara locates this mountain in the northern India.
67. *Coda* ... Rājaśekhara's Coḍa country is represented by the districts of Tanjore and south Arcot in the Madras Presidency, because the other parts of the Cola country are given different names, such as, Kāñčī and Kāvera.
68. *Jambūdvīpa* ...One of the seven Dvīpas of the world, situated in the middle, with three Dvīpas on both sides. The mountain Mahāmeru is situated in the middle of the Jambūdvīpa and this Dvīpa may be identified with the Asia of the present day. Jambūdvīpa, according to the Purāṇas and in the opinion of Rājaśekhara, consists of seven

Varṣas or parts and seven mountains. The Bhāratavarṣa is the southern-most Varṣa or country in the Jambūdvīpa and includes within its boundary the mighty Himālayas. For other Dvīpas, Varṣas and mountains, see pp. 90-92 of the text.

69. *Jānhavī* ... The river Ganges.
70. *Takka* ... The country lying between the two rivers, the Vipāśā and the Sindhu. It was the country of Vālikas or Takkas. Sākala was the capital of the Takkadeśa which included the Madra and Āraṇṭa countries. The Rājatarāṅgiṇī locates this country on the banks of the Chenab or Candrabhāgā. According to Rājaśekhara the people of this country used to talk in a language which had an admixture of Apabhramṣa.
71. *Tuṅgāṇa*... According to Rājaśekhara, this is a country in the Uttarāpatha. Mr. N. L. Dey identifies this as the land extending from the Rāmgaṅgā river to the upper Sarayu.
72. *Tāpi* ... The river Tapatī or Taptī. It rises from the Vindhya hills and falls into the Arabian sea near Surat.
73. *Tāmrāpārṇa* ... One of the nine parts of the Bhāratavarṣa. It is identified with Ceylon.
74. *Tāmrāpārṇī* ... The river Tāmrāpārṇī which rises from the Agastikūṭa on the Malaya hills and flows through the district of Tinnevelly in the Madras Presidency.
75. *Tāmrālīptaka*... Tamluk, situated on the western bank of the Rūpnārāyaṇa in the district of Midnapur in Bengal.
76. *Tuṅgabhadrā* ... A tributary of the Kṛṣṇā river. Kiṣkindhā is said to be situated on the banks of this river.

77. *Turuṣka*Eastern Turkistan. It is mentioned by Rājaśekhara in the groups of countries included in the northern India.
78. *Tusāra*Rājaśekhara located this country in the northern India. According to Dr. Stein, the upper Oxus valley, including Balkh and Badakshan was called Tukhāra or Tuṣāra. (Rājatarāṅgiṇī, Vol. I., p. 136).
79. *Tusāragiri*A peak of the Himālayas near Gaṅgotri. Rājaśekhara states that Sarasvatī got a son Sārasvateya Kāvyapuruṣa here who was later, married to the daughter of Gaurī at this place.
80. *Tosala*It is identified with Dakṣinakośala, as Tosali is mentioned in the Aśoka inscription at Dhauli. Rājaśekhara includes this country among the eastern countries of India.
81. *Travāṇa*... ...This country is located in the western India. Rājaśekhara informs us that the people in Surāṣṭra and Travāṇa countries could speak Sanskrit fluently with an Apabhramṣa accent.
82. *Dakṣinadeś'a* ...Southern India bounded by the Narmadā in the north and the Cape Comorin in the south.
83. *Dakṣināpatha* Same as Dakṣinadeśa. According to Rājaśekhara this represents the portion of the Indian peninsula lying to the south of the Māhiṣmatī.
84. *Dandaka* ...It is difficult to identify this with Daṇḍakāvana of the Rāmāyaṇa, since Rājaśekhara mentions Mahārāṣṭra, etc. comprising the real Daṇḍakāraṇya according to modern conceptions, as separate countries. Thus, Tonḍaimanṭala or Diṇḍivanam, which is situated in South

India between the countries of Cola and Kāñchī, may be identified with the Dañḍaka of Rājaśekhara.

85. *Dardura*... ...Kālidāsa mentions in his *Raghuvamśa* that both the mountains of Malaya and Dardura are situated in close proximity in the southern-most part of India near Tāmraparṇī. (IV. 50-51). Mount Dardura, thus, can be with little difficulty identified with the Nilgiris in the Madras Presidency. But, since Rājaśekhara locates the Dardura hills in the eastern India, it ought to be identified with the Deogarh peak in the eastern part of the Vindhya.
86. *Das'apura* ...Mandasor in Malwa. It is locally known as Dasore from which the Dasora Brahmins derive their names.
87. *Dās'eraka* ...Malwa.
88. *Devasabhā* ...Rājaśekhara locates Devasabhā in the western India and from this point onwards, the whole of the western part of India is considered by him to be the पश्चात्येष्ठा. Devasabhā is also the name of a mountain in the western India, and as such this may be identified with the mountainous parts of either the Dewas state or Udaipur where the Dhebar lake is situated. The rivers Sarasvatī and Sabarmati rise from these parts near Udaipur and flow through the western India. Kauṭilya in his *Arthaśāstra* (p. 78) mentions a variety of sandal as देवसमेय. By this, he very probably means either the hills or the country of the same name देवसमा mentioned by Rājaśekhara where excellent sandal wood may be obtained.
89. *Devikā* ...It is a river in the northern India, and

may be identified with the present river the Deeg, which is a tributary of the Ravi.

90. *Dramila*Same as Dravida.
91. *Dravida*The words *Dramila* and *Dravida* are mentioned by Rājaśekhara to denote the inhabitants of the southern India, and not the name of the country. The use of these words is the same as in the case of the word *Gauda*.
92. *Dropñacala*The Doonagiri mountain in Kumaun.
93. *Narmadā*Rājaśekhara includes this amongst the rivers of South India. It rises from the Amrakanṭaka hills in the Vindhya range, and flows into the gulf of Cambay.
94. *Nāgaadvīpa*One of the nine parts of the Bhāratavarṣa. It may be placed in the western part of India if we are to take into account the sequence of the nine parts mentioned in the Purāṇas.
95. *Nāsikya*Nasik. Same as Pañcavatī.
96. *Niṣadha*... ...This is mentioned as a mountain in the Jambūdvīpa or Asia, and as situated immediately to the south of the Mahāmeru. It is said to be the principal mountain of the Harivarṣa in the same way as the Himālayas may be called the principal mountain of the Bhāratavarṣa. It is identified with Hindukush by Mr. N. L. Dey.
97. *Nilagiri*One of the Varṣa mountains of Jambūdvīpa or Asia. Ramyakavarṣa is attached to this, and the position of the mountain is immediately to the north of the Mahāmeru.
98. *Nepāla*Nepal. Rājaśekhara includes this in the list of the mountains and also of the countries in the eastern India.

99. *Payoṣṇī* ...A river in the southern India and may be identified with the Pūrnā, a tributary to the river Tāpī.
100. *Pallava* ...This name often denotes a dynasty which ruled over the southern India from the 5th to the 9th century A. D. with the capital at Kāñchi. The country surrounding Kāñchi very probably was known as the Pallava country after its rulers, because Kāñchi is mentioned by Rājaśekhara as a separate country in the southern India.
101. *Pas'cāddes'a* .Western India. This comprises Sindh, Western Rajputana, Cutch, Gujarat and a portion of the adjoining coast on the lower course of the Narmadā. Devasabhā is mentioned as its eastern boundary.
102. *Pāñcāla* ...The Pāñcāla country is located in the Central India or Madhyadeśa which is extended from the foot of Himālayas to the Yamunā and between Vinaśana and Prayāga. It is divided into north and south Pāñcālas with Ahicattra and Kāmpilya as their respective capitals. The two portions of the Pāñcāla country are separated by the river Ganges. According to Rājaśekhara, however, the Pāñcālas of Antarvedī (see No. 2) were highly civilized and their capital was at Kanauj. On page 8 of this work he used the word Pāñcāla to denote the country comprising the whole of the northern and central India.
103. *Pāṭaliputra* ...Patna, the capital of Magadha.
104. *Pāṇḍya* ...The modern districts of Tinnevelly and Madura in the Madras Presidency. Kālidāsa mentions Uragapura as the capital of the Pāṇḍya king (*Raghuvamśa*, VI. 59-60).

This may, therefore, be identified with modern Nāgarkoil instead of Urayūr in the Trichinopoly district.

105. *Pāriyātra* ...One of the Kulaparvatas in the Kumārīdvīpa. This may be identified with the north-western part of the Vindhya range extending right upto the gulf of Cambay.
106. *Pāla* ...The words Pāla and Mañjara occur in two places in this work, and in both the places they appear joined together, and are said to be the Janapadas as well as mountains situated in the Dakṣināpatha. These two, therefore, may be taken as one word and identified with Pāl near Mahād. The author of the *Periplus* mentions Palaipatmai as a sea-port in the Deccan and this is identified by Dr. R. G. Bhandarkar with Pāl near Mahād (see Bhandarkar's History of the Deccan. VIII.). It is quite possible that Rājaśekhara's Pālamañjara represents the same place. But this word certainly does not denote the Pāla dynasty of Bengal since Rājaśekhara locates this Pāla in the southern India.
- An alternative identification of this obscure word may also be offered. The Janapada Pālamañjara may represent the Palaesimundus (of the Greeks) mentioned in the *Periplus*. It is commonly identified with Pārasamudra and is supposed to have been the capital of Ceylon. (see Mr. N. L. Dey's Geo. Dictionary).
107. *Puṇḍra*Puṇḍravardhana. The district of Malda in East Bengal.
108. *Puṣkaradvīpa* One of the seven Dvīpas of the world. Jambūdvīpa is situated in the middle, while the Puṣkara is the third from Jambū.
109. *Pūrvades'a* ...Eastern India. This portion lies to the

east of Benares and includes within it Assam and Burma.

110. *Prthūdaka* ...Pehoa in the Karnal district of the Punjab on the river Sarasvatī. Rājaśekhara mentions that the Uttarāpatha or the northern India is to be considered as the country lying beyond Prthūdaka. Modern Pehoa is on the northern side of the Sarasvatī and is fourteen miles to the west of Thanesvar.
111. *Prayāga*... ...Allahabad. This is the eastern boundary of the Madhyadeśa or Central India which is bounded by the Himālayas, the Vindhya and the Vinaśana.
112. *Prāgjyotiṣa* ...Kāmarūpa or Kāmākhyā in Assam. According to Kālidāsa (*Raghuvaniśa*. IV. 83-84) Prāgjyotiṣa and Kāmarūpa are the same. Rājaśekhara mentions Kāmarūpa as one of the mountains in the eastern India. (see Kāmarūpa).
113. *Plakṣadvīpa* ...One of the seven Dvīpas constituting the world. This is the first Dvīpa from the Jambū which is in the middle of the earth.
114. *Barbara*... ...It is mentioned as one of the countries in the northern India. The Purāṇas also locate this country in the north or in the north-western provinces. Ptolemy and the author of the *Periplus* mention the Barbari and Barbarike as an emporium in India, and Cunningham identifies this with Bhambūra (see Cunningham's A. G. p. 339.) on the bank of Sindhu. The country of Barbara is said to be a famous place for sandal-wood which was known as Barbarikacandana. (*Ibid. Notes*, p. 695). Thus, the country of the Barbaras may be identified with the Barbari, Barbarike, or Barbaricum which is situated in the north-west province on the bank of the river Indus on its western

course. In this connection, it is worthy of note that since Rājaśekhara places this country in the exact north, the northern part of Baluchistan may also be taken as the Barbara country.

115. *Bālhaveya* ...Rājaśekhara locates this country in the northern India. This may be the same as Bhāṭia near Multan. Native historians and the early Arab geographers mention Bhāṭia as a strong fortress near Multan on the Indus. Cunningham also mentions it as Bhāṭia or Bāhiya or Bāhatiya and locates it between Multan and Alor or Aror. (see Cunningham's A. G. p. 294 and Map. ix.).
116. *Bālhīka* ...See Vāhīka.
117. *Bindusaras* ...A sacred spot in the Himālayas two miles south of Gaṅgotrī. (see Cakravartikṣetra).
118. *Bṛhadgrha* ...Rājaśekhara calls it a mountain in the eastern India. This may represent the mount Everest in the eastern range of the Himālayas.
119. *Brahma* ...A country in the eastern India. This is presumably the modern Burma including the upper and lower portions.
120. *Brahmas'īlā* ...Brahmaśīlā formed the eastern boundary of the city of Kanauj (see Notes p. 244).
121. *Brahmottara* ...A country in the eastern India. The northern portion of the Brahma country or the Upper Burma. It may be noted that the Brahma country included both the upper and lower Burma.
122. *Brāhmaṇavāha* Rājaśekhara mentions this as one of the countries in the western India. Cunningham identifies this as the city of Brāhmaṇa captured by Alexander, and called by the

Greek historians as Harmatalia, a corrupt or foreign pronunciation of the Sanskrit word Brāhmaṇasthala. Brāhmaṇavāha seems to be the Hindu name of the city which the Muhammadans afterwards called Brāhmaṇābād. It was situated on the eastern reaches of the river Indus. Its present position seems to be in the neighbourhood of Hala in Sindh at two-thirds of the distance from Multan to the mouth of the Indus and it lies parallel to Hala. Here, the ruins of a large city have been excavated recently, where various prehistoric remains have been discovered. This ruined city lies at a distance of 47 miles to the north-east of Hyderabad, and 28 miles north-east of Hala. The place is now known as Bambhraka-thul or the 'Ruined Tower' and this name is derived from a broken brick tower which is the only building now standing. It was undoubtedly one of the oldest cities in India; the historian Bilādhura writing a thousand years ago calls it 'Brāhmaṇābād-al atiqah' or Brāhmaṇābād the ancient. (see Cunningham's A. G. pp. 306-318; Map. ix., and *Ibid.* Notes p. 691).

123. *Bhādānaka* ...Rājaśekhara does not give its exact location but mentions that the people of Bhādānaka talked a language which had an admixture of Apabhramśa like the people of Maru and the Takkas. Bhādānaka, therefore, appears to be the same as the Bhādiya or Bhādiyanagara of the Pāli books. Mr. N. L. Dey identifies this Bhādiya with Bhdaria eight miles to the south of Bhagalpur in Bihar. Mahāvīra, the last Jain Tirthaṅkara is said to have visited this

place. But this identification is open to objection since Rājaśekhara mentions Bhādānaka along with Tākka and Maru countries, which are situated in North India. Bhādānaka, therefore, may be the same as Bhātadhāna, a country mentioned in the Mahābhārata (Sabhā. ch. 32.) as situated in the northern India. It may be located somewhere between the river Śatadru and Vinaśana. (see Pargitar's map. J. R. A. S. 1908).

124. *Bhāratavarṣa* This is one of the Varṣas in the Jambūdvīpa or Asia with the Himālayas as the Varṣaparvata. The Himālayas is the third mountain on the southern side of the Mahāmeru which is situated exactly in the middle of the Jambūdvīpa. The Bhāratavarṣa again is divided into nine parts. India is one of them, and is called the Kumāridvīpa.
125. *Bhṛgukacca* ...Broach and its surrounding parts.
126. *Bhaimarathī* ...The river Bhīmā in the Dakṣināpatha which joins with the Kṛṣṇā.
127. *Magadha* ...The province of Bihar or South Bihar.
128. *Mañjara...* ...See Pāla.
129. *Madhyades'a* ...The country bounded by the river Sarasvatī in Kurukṣetra, Allahabad, the Himālayas and the Vindhya.
130. *Maru* ... Rājaputana or Marwar.
131. *Malada* ... A portion of the district of Shahabad in Bihar. Rājaśekhara mentions this as one of the eastern countries.
132. *Malaya* ... The southern ranges of the western Ghats lying south of the river Kāverī.

133. *Mallavartaka*...Rājaśekhara mentions this among the eastern countries. This, therefore, cannot be identified with either Malladeśa or Multan, or Malava or the country inhabited by the Mallois of the Greek historians, since we have to seek for its identification a country situated in the eastern part of India. It is, therefore, probable that the Mallavartaka represents the country in which Mallaparvata or Pārśvanātha hills are situated, namely the portion now forming the districts of Hazaribagh and Manbhūm in the province of Bihar and Orissa.
134. *Mahārāṣṭra* ...The Marāṭhā country or the country watered by the upper Godāvari, or the land lying between this river and the Kṛṣṇā. This was also called Daṇḍakāranya in ancient days. (see Ramāyaṇa, Āranya, ch. I. and Bhandarkar's Hist. of Deccan. II.).
135. *Mahi* ..The river Mahī which springs in Malava and falls into the gulf of Cambay.
136. *Mahendra* ..Rājaśekhara mentions Mahendra among the mountains of South India. According to Kālidāsa(Raghuvaṁśa. iv. 39-40)Mahendra is situated in the Kaliṅga country. But Rājaśekhara includes Kaliṅga both in the group of eastern as well as southern countries. It, thus, appears probable that Mahendragiri near Ganjam was the northern boundary of the Kaliṅga country.
137. *Mahodaya* ...Kanauj or Kānyakubja.
138. *Mālava*Malwa or Avanti. Its capital was Ujjayini.
139. *Mālyas'ikhara* Rājaśekhara mentions this as a mountain in the western India. It cannot, therefore, be identified with mount Mālyavān supposed to be situated near Kiṣkindhā in

South India. According to the Rāmāyaṇa, Rāma stayed on this mountain at the request of Sugrīva during the rainy season. Mālyasikhara of Rājaśekhara, therefore, seems to be different from the mount Mālyavān of the Rāmāyaṇa, and its identification may be sought for in the Vindhya range, as a peak near about the Mālava country on the west.

140. *Māhiṣaka* ...This is a country on the lower Narmadā with Māhiṣmatī as its capital.
141. *Māhismati* ...Maheśvara or Mahesh on the right bank of the Narmadā forty miles to the south of Indore. From this city onwards to the south, begins the Dakṣināpatha of Rājaśekhara.
142. *Mudgara* ...The country of Mudgara is identified with Monghyr in Bihar. Rājaśekhara locates this in the eastern India.
143. *Murala* ...Rājaśekhara locates this country in South India and characterises the complexion of the ladies of this country as black. It cannot be identified with Kerala, as Kerala is mentioned separately by him. Muralā is the name of a river in South India and it is different from the Narmadā. Kali-dāsa mentions (Raghuvamśa. iv. 53-55) the river Muralā as flowing near the Sahya mountain and the Aparāntadeśa. The land lying between Kerala and Aparāntaka near Sahya on the Muralā may, therefore, be taken to be the present equivalent of the Murala country. The country of Murala may, therefore, be identified with the country of Miraj through which the river Mūlamuthā or Muralā flows and joins as a tributary with the river Bhīmā.

144. *Mekala*It is a part of the Vindhya range called Amarakanṭaka wherefrom the river Nar-madā rises. This fact accounts for its name Mekalakanyakā.
145. *Meru*Mahāmeru, or the mountain situated in the middle of the Jambūdvīpa. It is encircled by the Ilāvṛtavarṣa.
146. *Yamunā*The river Jumna.
147. *Yavana*Rājaśekhara locates the Yavana country in the western India. It is well known that the Yavanas were foreigners and they were originally living in countries beyond the Indus. Kālidāsa mentions in his Mālavikāgnimitra that the Yavanas were ruling in the western bank of the river Sindhu. Very probably, the south-eastern part of Baluchistan may represent the Yavana country as mentioned by Rājaśekhara and not Girnar, Saurāṣṭra, etc. since they are mentioned by him separately.
148. *Ratnavati* ..A city on the southern ranges of the Malaya mountain.
149. *Ramatha* ..This country is situated according to Rājaśekhara in the northern India. (see Bālabhārata 1. 7.). This may represent the country parts near the Raumaka mountain. (see Cunningham's A. G. map vi.) The Viṣṇu-Purāṇa mentions Rāmas along with the Hūṇas, Sālvas, Sākalas and others in the northern India. These Rāmas may belong to a foreign tribe and may be identified with the people living at Aornos or the ruined fortress of Ranigat according to Cunningham's A. G. pp. 67-84. In that case, it is also probable that Ramatha of Rājaśekhara may represent the Rāma tribe of the Viṣṇu Purāṇa.

150. *Ramyakavarṣa* This is the first Varṣa to the north of the Mahāmeru which is situated in the middle of the Jambūdvīpa. Mount Nīla forms the principal mountain of this Varṣa.
151. *Rāvaṇagaṅgā* According to Rājaśekhara, this is a river in South India. It is difficult to identify this river, but it is likely that it was situated in Ceylon or the Laṅkā of Rāvaṇa. The Rāvaṇahrada situated in the Himālayas with an image of Rāvaṇa on its bank seems, however, to be different from this Rāvaṇagaṅgā.
152. *Laṅkā*This Laṅkā seems to be situated in the southern-most parts of the Indian peninsula, as an island somewhere in the Indian ocean. The description of this island in the Rāmāyaṇa as well as in the Kāvya-mīmāṁsā and the Bālarāmāyaṇa, does not favour its identification with Ceylon or Siṁhala. In the Rāmāyaṇa, it is stated that the river Tāmraparṇī has to be crossed in order to reach Laṅkā, but this river does not lead to Ceylon. In the Kāvya-mīmāṁsā, it is said that the monsoon current starts from Laṅkā and reaches the Kerala country immediately after. This will not be possible should Ceylon be identified with Laṅkā. In the Bālarāmāyaṇa also, while describing the returning journey of Rāma on the Puṣpaka chariot towards Ayodhyā, Rājaśekhara mentions Laṅkā and its surrounding places first, then in succession the ocean, the bridge or the Setu and the Siṁhala island. He also states that Rāma and others espied Siṁhala when the Vimāna deviated from the original path in a different direction. cf. तिर्यक्विमानगतिनाटितकेन विभीषणः—पद्मस्थप्रे जलधिपरिखं मण्डलं सिद्धालानाम् etc. It is clear from this sta-

tement that according to Rājaśekhara the island of Laṅkā is situated on the western side of the peninsula beyond Travancore, while Siṁhala or Ceylon is on the eastern side of it. The identification thus seems to be improbable.

153. *Lāṭa* ..Southern Gujarat including Khandesh or the tract of territory situated between the river Mahī and the lower Narmadā. According to the Kāvyamīmāṁsā, the Lāṭas talked in Prākrta language and hated Sanskrit. According to the Bālarāmāyaṇa, also, Lāṭa is situated in the western India to the north of the lower Narmadā.
154. *Limpāka*. ..Rājaśekhara places this country in North India. Cunningham identifies (A.G. p. 49) this with the Lapo of Hiuen Thsang and Lambatoe of Ptolemy or the present Lamghan which is a small tract of country lying along the northern bank of the Kabul river and bounded on the west and east by Alingar and Kunar rivers and on the north by the snowy mountains.
155. *Lohitagiri* ..One of the mountains of the eastern India. This perhaps represents the eastern range of the Himālayas through which the river Lauhitya or Brahmaputra flows.
156. *Lauhitya* ..The river Brahmaputra.
157. *Vaṅga*The name Vaṅga is only applied to the eastern portion of the delta of the Ganges on the coast of the bay of Bengal.
158. *Vañjurā*Known also as Bañjulā or Mañjulā, a tributary of the Godāvarī. The Sāhyapāda mountain or western Ghats is said to be the source of the two rivers.
159. *Vatsagulma* ..According to Rājaśekhara's conception Vatsagulma is a city in the country of Vidarbha (see also Karpūramāñjari I.).

This may be identified with the Vāṁśa-gulma of the Mahābhārata and from this place the river Narmadā rises. In that case, this would be situated in the Vidarbha country. Vātsyāyana in his Kāmasūtra mentions one Vatsagulmaka as different from the Vidarbha (see Notes, p. 148).

160. *Varuṇa*One of the nine divisions of the Bhārata-varṣa. From the order in which the names are mentioned both in the Purāṇas as well as in the Kāvyamīmāṁsā, some are inclined to surmise that Varuṇa was situated in the north-eastern direction of India, and that it may represent an Indian colony in Central Asia (see Cunningham's A. G. Notes p. 754).
161. *Varnā*According to Rājaśekhara, this is a river in South India, its source being the Sahya mountain. It may be identified either with the river Kṛṣṇā or Beṇā which is a branch of the Kṛṣṇā and rises from the western Ghats.
162. *Vallāra*The country ruled by the Vallāla dynasty in South India seems to be called Vallāra. It represents the country near Venkatagiri including Chittoor and Vellore in the Madras Presidency.
163. *Valhava*One of the countries in the northern India. It may be identified with the Vallapura (Ballawar) one of the hill states mentioned in the Rājataraṅgiṇī. It is in the south-eastern direction of Kashmir.
164. *Vāṇāyuja*A country in the north, generally identified with Arabia (see N. L. Dey). Kauṭilya considers the horses of this country as best. (Kautilya-Āśvādhyakṣa).
165. *Vānavaśaka*North Kanara was known by this name. Ptolemy refers to a town called Banaouasei (Benavas) on the left bank of the Varadā

- river which is a tributary of the river Tuṅgabhadrā in North Kanara. Vanavāsi was the capital of the Kadamba dynasty and was founded by the king Mayūrvāman.
166. *Vāmanaswāmi* This is a temple of Vāmana situated in the western part of the city of Kanauj (see Notes p. 243).
167. *Vārāṇasi* ...Benares.
168. *Vārtayukti* ...A river in the western India according to Rājaśekhara. It may be identified with the river Vātrak a tributary of the Sābarmatī. The two rivers meet near Kaira.
169. *Vālhika* ...The country between Bias and Sutlej, north of Kekaya (see Rāmāyaṇa II. 78.). According to the Trikāṇḍaśeṣa, it is Trigarta. Bāhikas, Vāhikas and Jartikas are identical with the people of this country. According to the Mahābhārata (Karṇa. ch. 44) Bāhikas living in Balkh are foreigners who invaded into India. They had Sākala or Sialkot as their capital which was to the west of the Ravi. (see Cunningham's Notes p. 686). Kātyāyana derived this word from वह्य्. Bāhikas were contemptuous in the public eye, and were compared to cows. Cf. वाहीको गौः ।
170. *Vāhika* ...Same as Vālhika.
171. *Vitastā* ...The river Jhelum.
172. *Vidarbha* ...In ancient days, the country of Vidarbha comprised the whole of Berar, Khandesh and portions of the Nizam's territory and Central Provinces. (see Krathakaiśika).
173. *Videha* ...Tirhut or Tīrabhukti.
174. *Vinas'ana* ...The spot where the Sarasvatī disappears in the desert after taking a westerly course from the Thāneśvar. It may be located in Sirhind (Patiala state).

175. *Vindhya*... ...The Vindhya range or Vindhya-dakṣiṇapāda or the Satpura hills between the Tāpī and Narmadā.
176. *Vipāśā*The Bias or Beas, a tributary of the Sutlej.
177. *Vis'ālā*The city of Ujjain, the capital of Avantī.
178. *Venā*A tributary of the river Kṛṣṇā (see Varṇā).
179. *Vaidis'a*Vidiśā. Bhilsa in Mālwa in the kingdom of Bhopal on the river Betwa or Vetrawati 26 miles to the north-east of Bhopal. It was the capital of ancient Daśar̥pa, and Agnimitra ruled in this city as a Viceroy of his father Puṣyamitra (see Mālavikāgnimitra).
180. *Vokkāṇa*Rājaśekhara mentions this as one of the countries in North India. This country may be identified with Hiuen Thsang's O-po-kien which he places between Felana and Ghazni in Afghanistan. Cunningham is, however, inclined to identify O-po-kien of Hiuen Thsang with the name "Afghan" as the Chinese syllable 'kien' represents 'ghan'. The Indian pronunciation for 'ghan' is kkana and O-po or Ava may stand for Vo. Thus Vokkāṇa may be the same as the O-po-kien or Afghan. The country of Vokkāṇa may also represent the Wakhan Pamirs which lies beyond the Hindukush and the Badakshan.
181. *S'aka*Sakasthan where the S'akas first settled after coming to India. S'ākala or Sialkot in the Lahore division, Punjab, may be identified with this S'aka of Rājaśekhara. S'ākala was first made the capital by Greek king Demetrius; Mihiakula, the Hunā, also made S'ākala as his capital in 510 A. D. S'ākala was in ruins when Hiuen

Thsang was on his travels in India (c. 630 A. D.). It is probable that before his time several Hindu kings had attacked the S'akas and destroyed their capital at Sākala.

182. *S'atadru*... ...The river Sutlej.
183. *S'ālmalidvīpa*...One of the seven Dvīpas constituting the world. This is said to be surrounded by the ocean of Surā. According to Mr. N. L. Dey this represents Chaldea in Mesopotamia.
184. *S'iprā*A river on which Ujjayinī is situated.
185. *Suktimān* ...The portion of the Vindhya range which connects the Pāriyātra and the Rkṣaparvata. This is regarded as one of the Kulaparvatas of the Kumāridvīpa or India.
186. *S'ūrasena* ...Mathura or Muttra was the capital of the kingdom of S'ūrasenas. Rājaśekhara includes S'ūrasena among the countries in North India and mentions that king Kuvinda once ruled over S'ūrasena.
187. *S'rīgavān* ...This is said to be the third mountain to the north of the Mahāmeru which is situated in the middle of the Jambūdvīpa. It is regarded as the principal mountain of the continent Uttarakuṇḍavarṣa.
188. *S'ona* ...Rājaśekhara mentions S'ona as a *Nada* in the eastern India. This is the same Sone which meets the Ganges near Patna.
189. *S'riparvata* ...Rājaśekhara locates this mountain in South India. S'rīsaila which is situated near Kurnool and at a distance of 50 miles from the Kṛṣṇā station of the G. I. P. Railway appears to be the same as S'riparvata. It is a sacred spot and two temples, one dedicated to Mallikārjuna Mahādeva and the other to Bhramarāmbā Devī, are situated here.

190. *S'vabhravatī* ...A river in the western India. This may be identified with the river Sābarmatī in North Gujarat which flows into the gulf of Cambay.
191. *S'vetagiri* ...This is said to be the second mountain to the north of the Mahāmeru which is situated in the middle of the Jambūdvipa. It is regarded as the principal mountain of the continent known as Hiraṇmaya Varṣa.
192. *Sarayñ*A river in the United Provinces. The town of Ayodhyā is situated on the bank of this river and it meets the Ganges near Chāprā.
193. *Sarasvatī* ...Rājaśekhara mentions two rivers of the same name Sarasvatī; one, he places in the northern India, while the other in the west. The first, in the north, is the river which flows alongside Thāneśvara and Pr̥thūdaka and disappears into the sandy desert at Vinaśana. The second, in the west, may be identified with the river which flows by Pattan in the Baroda territory and into the little Rann of Cutch. The source of the latter seems to be the hills near Udaipur where the Dhebar lake is situated. (see Devasabhā).
194. *Sahuda*Rājaśekhara includes this among the countries in North India. This may represent the western Afghanistan where the present Safadkoh and Sabzawar are situated.
195. *Sahya* ...The northern portion of the western Ghats situated between the river Kāverī in the south and the Godāvarī in the north.
196. *Sindhu*The river Indus. Rājaśekhara locates this in North India.
197. *Simhala*Ceylon. It is different from the Laṅkā. (see Laṅkā).

198. *Surāśtra*... ...Kathiawad and other portions of northern-most Gujarat.
199. *Sumha*Rājaśekhara mentions this as one of the eastern countries. According to Kālidāsa's descriptions, the country of Sumha is situated on the coast of the bay of Bengal near Vaṅga on the Gangetic delta. He also states that the river Kapiśa is to the south of this country. (see *Raghuvamśa* iv. 35-38). The river Kapiśa is, therefore, to be located in the land intermediate between Vaṅga and Utkala on the eastern coast. (see Kapiśa).
200. *Sūrpāraka* ... This is a country in South India according to Rājaśekhara. This is identified with S'opārā in the district of Thāṇā 37 miles north of Bombay and 4 miles north-west of Bassein.
201. *Saumya*One of the nine parts of the Bhāratavarṣa. Saumya seems to be a country situated in the north-west direction of India, if we are to rely on the order of sequence as given in the Purāṇas, while enumerating the different parts constituting the Bhāratavarṣa.
202. *Hamsamārga*... This is also called as Krauñcarandhra or Hamsadvāra, in the Himālayas; it is said to have been opened by Paraśurāma with an arrow. This is identified with the Niti pass, in the district of Kumaon, connecting Tibet with India.
203. *Harahūrava* ...The country lying between the Indus and the Jhelum, the Gandgarh mountain and the salt range. (see Cunningham's map. vi.). Rājaśekhara places this country in the northern India.

204. *Harivarṣa* ...This is the first Varṣa on the southern side of the Mahāmeru. Niṣadha is said to be the principal mountain of this Varṣa.
205. *Hastināpura* ...The capital of the Kurus, north-west of Delhi. It was situated on the right bank of the Ganges at a distance of 22 miles north-west of Meerut.
206. *Hidimbā...* ...A river in the western India, according to Rājaśekhara. This river may be identified with Chambal or Carmanvatī which rises from the Vindhya range, flows through the western India and meets with the Yamunā near the Ekacakra which is adjacent to Etawah. This Ekacakra, it may be remembered, is situated near Hidimbāvana according to the Mahābhārata. Since, this river flows through the Hidimbā forest, it is not unnatural that it should be called by the name of Hidimbā. The river Hidimbā may also be identified, as an alternative measure, with the river Gambhīra which is a tributary of the river Siprā in Central India.
207. *Himavān* ...The Himalayan range which is the principal mountain of the Bhāratavarṣa.
208. *Himālaya* ...Same as Himavān.
209. *Hiranyaṃayavarṣa* This is one of the seven Varṣas constituting the Jambūdvīpa or Asia. It is the second Varṣa on the northern side to the Mahāmeru. The S'veta range forms the principal mountain of this Varṣa.
210. *Hūṇa* ...One of the countries in North India. While describing the Digvijaya of Raghu, Kālidāsa mentions the country of the Hūṇas in the northern direction, and adds that it can be reached from Persia by crossing the river Vaṅksu (*sic.* Sindhu). The country of the Hūṇas, under the circumstances, may be identified with the country between the modern Waksh and

Akṣu, the two tributaries of the Oxus. This identification becomes all the more certain when we consider that Kālidāsa places the Kāmbojas in the widely distributed mountainous parts situated between the Hūṇa country and the Himālayas. The country near Sākala or Sialkot in the Punjab or Malwa cannot, however, represent the Hūṇa country of Rājaśekhara because these places are mentioned by him with different names. These places, moreover, were acquired by the Hūṇa kings Toramāna and Mihirakula after they had invaded India, and thus cannot represent their original home or even earlier settlements.

211. *Hūhuka* ...

..One of the countries in the northern India. It may be identified with the northern Kashmir. Hiuen Thsang while entering the valley of Kashmir from the west, reached a city which he calls Hu-se-kia-lo or Huṣkara. In the Rājatarāṅgiṇī Huṣkapura is said to be near Varāha or Vārāhamūla. Huṣkara or Uskar still exists as a village on the left or eastern bank of the Behat. The country surrounding Huṣkapura or Uskar may represent the Hūhuka of Rājaśekhara, and presumably, this may represent the country of Kashmir which is otherwise omitted in the list of North Indian countries given by Rājaśekhara on page 94.

212. *Hemakūṭa*

.This is a Varṣa Parvata, being the second from the Mahāmeru on the southern side. This is the principal mountain range of the Kimpuruṣavarṣa, and is situated on the northern side of the Himavān and the Bhāratavarṣa. (see Kimpuruṣavarṣa).



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